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ABSTRACT

This report summarizes the results of a research project to examine arts participation patterns in 12 diverse communities across the United States. The research involved two major components: (1) the administration of an arts participation survey to randomly selected households in each area, and (2) research into the supply of local arts programs and facilities. Survey results for each site were analyzed in the context of local arts activity levels, uncovering a rich and varied texture behind the statistics. The 12 local surveys were undertaken to build a better understanding of variations in arts participation patterns between different communities and to provide local sponsors with valuable information about their areas. Each local survey consisted of three components: (1) a core questionnaire, common to all 12 sites, including arts participation and demographic information identical to a 1992 national survey; (2) a set of questions common to all sites but not included in the 1992 survey, concerning facilities where arts participation occurred, reasons for not attending more often, and sources of information about arts events; and (3) community-specific modules, developed by the local partners to address specific information needs in each community. Some results of the survey show that of the eight core disciplines studied, art museums and galleries attracted the highest participation at every site. Musicals attracted the broadest audiences among the performing arts disciplines studied. Both classical music and plays had average participation rates of 20 per cent, while opera and ballet had lower participation rates across all sites. (DK)

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SUMMARY REPORT

12 Local Surveys of Public Participation in the Arts

A study of the relationship between arts participation levels and the supply of local arts programs and facilities in twelve diverse communities across the U.S.

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Research Division Report #26

NATIONAL ENDOWMENT FOR THE ARTS

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and Local Area Partners:

City of Sedona and the Sedona Cultural Coalition

City of San Jose Department of Convention & Cultural Affairs

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Metropolitan Dade County Cultural Affairs Council

John D. and Catherine T. MacArthur Foundation

Nevada State Council on the Arts

Arts Council of Winston-Salem/Forsyth County

Greater Philadelphia Cultural Alliance

Pittsburgh Cultural Trust

Seattle Arts Commission

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I. EXECUTIVE SUMMARY

This report summarizes the results of a research project commissioned by the Research Division of the National Endowment for the Arts to examine arts participation patterns in 12 communities across the U.S. The research involved two major components: the administration of an arts participation survey to randomly selected households in each area and research into the supply of local arts programs and facilities. Survey results for each site were then analyzed in the context of local arts activity levels, uncovering a rich and varied texture behind the statistics.

The Research Division of the Arts Endowment contracted Abt Associates Inc. of Cambridge, MA to coordinate and facilitate the survey. A local sponsor in each area assisted in funding the research and helped to design sections of their local questionnaire. After 18 months of planning, the surveys were conducted by telephone over a three-month period from mid-February to mid-May 1992. In the fall of 1992, after survey results had been tabulated, each local sponsor received a preliminary report from Abt Associates as well as a computer file with their local data. At that time, the Arts Endowment contracted AMS Planning & Research Corp. of Southport, CT to conduct complementary research into local arts activity levels and to prepare this summary report.

The 12 Local Surveys were undertaken to build a better understanding of variations in arts participation patterns between different communities and to provide local sponsors with valuable information about their areas. With respect to design, the 12 Local Surveys were intended to complement the 1992 national Survey of Public Participation in the Arts (SPPA) conducted by the U.S. Census Bureau. Each local survey consisted of three components:

- A "Core Questionnaire", common to all 12 sites, including arts participation and demographic information identical to the 1992 national SPPA
- A set of questions, common to all sites but not included in the 1992 national SPPA, concerning facilities where arts participation occurred, reasons for not attending more often, and sources of information about arts events.
- Community-specific modules, developed by the local partners to address specific information needs in each community.

The following table presents a listing of the 12 communities studied, definitions of the geographies surveyed, and the local sponsors.

PARTICIPATING COMMUNITIES

Participating Community	Geography Surveyed & 1992 Est. Population	Local Sponsor(s)
Pittsburgh, PA	Allegheny County, PA - Population 1.34 million	Pittsburgh Cultural Trust
Las Vegas, NV	ZIP Codes in the Las Vegas area - Population 755,000	Nevada State Council on the Arts
Reno, NV	ZIP Codes in the Reno/Sparks area - Population 248,000	Nevada State Council on the Arts
Rural Nevada	All remaining ZIP Codes in Nevada - Population 147,000	Nevada State Council on the Arts
Sedona, AZ	Arizona (Area Code 602) telephone exchanges of 282, 284, and 204 - Population 15,500 (City of Sedona)	The City of Sedona
Winston-Salem, NC	Forsyth County, NC - Population 271,000	Arts Council Winston-Salem/ Forsyth County
Seattle, WA	King County, WA - Population 1.55 million	Seattle Arts Commission
Chicago Area	Cook, Kane, DuPage, Lake, McHenry, and Will counties in Illinois - Population 7.26 million	John D. and Catherine T. MacArthur Foundation
Philadelphia Area	Philadelphia Metropolitan Statistical Area (MSA), including parts of NJ - Population 4.93 million	Greater Philadelphia Cultural Alliance
Broward County, FL	Broward County, FL - Population 1.29 million	Broward County Cultural Affairs Council
Dade County, FL	Dade County, FL - Population 1.99 million	Metropolitan Dade County Cultural Affairs Council
San Jose, CA	Santa Clara County, CA (excluding telephone exchanges in the Gilroy area) - Population 1.54 million	City of San Jose Dep't of Convention and Cultural Affairs, Santa Clara County Arts Comm.

Survey Sampling Methodology

Using a list-assisted random digit dialing telephone survey approach, households were sampled in each of the sites until the goal of approximately 400 interviews was achieved. A stratified sampling approach was taken for several of the sites. For example, respondents for the Pittsburgh/Allegheny County site were drawn equally from within the city limits of Pittsburgh and from the remainder of Allegheny County, so that participation in the two areas could be compared. In Dade County, telephone exchanges with a high percent minority population were over-sampled to facilitate comparisons between minority and non-minority participation. Similarly, for the Philadelphia site, an additional 200 interviews were completed in areas of the city with high percent minority populations. Spanish-speaking interviewers were used, as needed, to conduct interviews for three sites: Dade County, Broward County, and San Jose/Santa Clara County.

For each household sampled, the person over 18 who had the most recent birthday was the eligible respondent. Up to 6 attempts were made to obtain an answered call for each residential number dialed. Response rates ranged from 40% in Dade County to 52% for Rural Nevada. On average, survey administration took 17 minutes.

Survey results were weighted to compensate for the number of adults (18+) in the household and to bring the weighted sample distribution into closer agreement with the actual population of each site with respect to age, race, gender, and household income. Weighted percentages are used in the tables throughout this report. Table 1 (highlights), below, summarizes participation rates for the eight "core" disciplines (seven performing arts disciplines plus 'Art Museums/Galleries'), plus several other categories.

ARTS PARTICIPATION RATES BY SITE
12 Local Surveys of Public Participation in the Arts
(Weighted Percentages)

Table 1 (highlights)	Pittsburgh Area, PA	Las Vegas, NV	Reno, NV	Rural Nevada ZIPs	Sedona, AZ	Winston-Salem, NC	Seattle/King County, WA	Chicago Area, IL	Philadelphia MSA	Broward County, FL	Dade County, FL	San Jose Area, CA	ALL SITES
Jazz	14%	15%	10%	7%	19%	13%	16%	16%	12%	20%	14%	19%	15%
Classical Music	20%	9%	18%	10%	17%	19%	20%	20%	19%	23%	12%	21%	20%
Opera	5%	3%	9%	2%	4%	4%	7%	5%	7%	12%	7%	8%	6%
Musicals	25%	20%	19%	12%	24%	17%	26%	32%	24%	34%	20%	30%	27%
Plays	18%	16%	15%	12%	25%	22%	29%	21%	18%	21%	15%	21%	20%
Ballet	7%	7%	7%	8%	3%	7%	13%	5%	5%	13%	10%	9%	7%
Other Dance	8%	11%	12%	10%	13%	9%	13%	10%	11%	9%	12%	9%	10%
Art Museum/Gallery	38%	39%	41%	39%	77%	32%	52%	42%	44%	41%	35%	44%	42%
Any of 8 "Core" Disciplines	*57%*	*59%*	*56%*	*52%*	*82%*	*50%*	*69%*	*63%*	*63%*	*65%*	*52%*	*67%*	*62%*
Arts/Crafts Fair or Festival	55%	50%	62%	56%	57%	45%	55%	49%	42%	61%	45%	54%	49%
Movie Theater	72%	67%	68%	63%	84%	65%	78%	77%	70%	75%	63%	78%	73%
Historic Park/Monument	41%	36%	50%	42%	60%	46%	44%	44%	47%	40%	41%	51%	44%
Read Books for Pleasure	60%	71%	76%	74%	82%	69%	82%	75%	75%	75%	62%	74%	73%

Highlights of Survey Results

- Of the 8 "core" disciplines studied, 'Art Museums/Galleries' attracted the highest participation at every site. Rates ranged from 32% (Winston-Salem) to 77% (Sedona), with a 12-site average of 42%.
- 'Musicals' attracted the broadest audiences among the performing arts disciplines studied, with participation rates ranging from 12% (Rural Nevada) to 34% (Broward County) and a 12-site

average of 27%. This finding is generally consistent with data from the 1982 and 1985 national surveys.

- Both 'Classical Music' and 'Plays' had average participation rates of 20% across all sites. Broward County had the highest 'Classical Music' participation rate (23%), while Seattle had the highest participation rate for 'Plays' (29%).
- Relative to the other disciplines studied, both 'Opera' and 'Ballet' had lower participation rates across all sites (6% and 7% average rates, respectively). Large urban areas did not always have higher rates in these categories. For example, Rural Nevada's 'Ballet' participation rate of 8% was higher than Philadelphia's 5% rate. Also, Reno's 9% 'Opera' participation rate exceeded Chicago's 5% rate.
- 'Other Dance', a new category for the 1992 SPPA that includes modern, folk and tap dance, had average participation of 10% across all sites and the smallest variation between sites of any discipline, ranging from 8% (Pittsburgh) to 13% (Seattle and Sedona). Participation rates for 'Other Dance' exceeded rates for 'Ballet' for all sites except two. In Broward County, 'Ballet' participation (13%) was higher than 'Other Dance' (9%), and for Santa Clara County, the two rates were equal (9%).
- Overall, Sedona respondents were most likely to participate in any of the 8 "core" disciplines (82%), followed by Seattle/King County (69%) and San Jose/Santa Clara County (67%), in contrast to Winston-Salem/Forsyth County (50%, the lowest rate of the 12 sites studied).
- Among the three Nevada sites, several interesting differences emerged. While Reno and Las Vegas closely resemble each other in most categories, Reno's 18% participation rate for 'Classical Music' is twice the figure for Las Vegas, while jazz attendance is significantly higher for Las Vegas (15%) compared to both Reno (10%) and Rural Nevada (7%, lowest of all 12 sites). The gaming industry, which floods the Las Vegas and Reno markets with popular entertainment, seems to have little effect on arts participation rates among local residents, at least among the disciplines studied.
- Despite their geographical proximity, Broward and Dade Counties have very different arts participation rates, with significantly higher participation rates observed for Broward County, with the exception of 'Other Dance'. The cultural diversity of Dade County is reflected in a high level of arts activity outside of the European-based performing arts disciplines (i.e., 'Classical Music', 'Opera', and 'Ballet', etc.) which were surveyed. While Dade County's participation rates for the "traditional" disciplines may be lower relative to other sites, participation in other disciplines such as 'Ethnic Music' may be higher, although no data are available to confirm this.

In addition to arts participation rates, a wealth of data was collected on related topics such as frequency of attendance, types of facilities attended, sources of arts information, and reasons for not attending more often. Among the most interesting findings from these data are:

Frequency of Attendance and Number of Disciplines Attended

- Over 75% of all participators attended a given discipline three or fewer times. Only 8% of participators reported attending more than six performances of a given discipline over the preceding 12-month period.
- Of the 77% of Sedona respondents who reported visiting an art museum or gallery, the average frequency of attendance was 3.95 times, much higher than the average for all sites (2.62 times). Conversely, Rural Nevada respondents reported lower participation rates in most disciplines, and those who did attend did so less frequently than their counterparts in other sites.
- As frequency of participation increases, respondents tend to fall into higher age, income, and education brackets. Education levels, particularly, rise consistently with more frequent attendance.
- Respondents with incomes over $100,000 were more than three times as likely to attend four or more different disciplines as they were to attend only one discipline.

Venue Utilization

- "Traditional" venue types (i.e., concert halls, theaters, etc.) were used almost exclusively for 'Opera' (95%) and 'Ballet' (90%); the involved technical demands of these types of productions and the limited technical capabilities of alternative venue types may account for this trend.
- About 10% of all classical music attenders reported attending a 'Church or Synagogue', underscoring the important role of these facilities in the performing arts delivery system.
- Hispanic respondents were about three times more likely to utilize 'Civic Centers' (14%) than African-American respondents (4%) and White respondents (5%).
- African-American and Hispanic respondents used concert halls and opera houses less frequently than Whites.

Sources of Arts Information

- An overwhelming majority of respondents get information about arts events through the media (84%, includes 'Newspapers', 'Television', 'Radio', and 'Magazines'). Much smaller percentages obtain information through 'Word of Mouth' (24%), 'Targeted Appeal' (16%), and 'Other' (15%).
- Respondents between the ages of 30 and 59 tend to get arts information from 'Newspapers'.
- Respondents aged 60 and over are more likely to receive arts information from 'Mailings/Flyers'.
- As education levels rise, so does usage of the media for arts information. Also, the most highly educated respondents (and also the most wealthy) are much more likely to get arts information from 'Mailings/Flyers'.

Reasons for Not Attending More Often

- Among those who would like to attend more often, 61% cited one reason - 'Don't have time'. This response overshadows all other reasons by a factor of three. The next two most frequently cited reasons relate to cost - 'Overall cost of going to event' (20%) and 'Cost of tickets' (19%). Ten percent or fewer of respondents cited any other reasons. These findings are generally consistent with results of the 1982 and 1985 SPPAs.
- Cost factors were cited by Seattle respondents more frequently than by those at any other site.
- 'Problems related to age/health' were cited by 12% of Broward County respondents (compared to a 6% average for all 12 sites); these respondents also have the highest average age (50) of the 12 survey sites.
- 'Crime/fear of crime' was the most important reason for not attending more often for 11% of Dade County respondents and for 7% of Broward County respondents, whereas this issue was not an important in other survey sites.
- 'Social/personal barriers' (especially 'No one to go with') were reported to be important reasons for not attending more often for Pittsburgh and San Jose/Santa Clara County respondents, in contrast to the other 10 survey sites. According to demographic data, these two areas have a high proportion of single households.

Research on Local "Supply" of Arts Facilities and Programs

AMS contacted each local sponsor to determine the extent of existing information regarding cultural facilities and programs. In some cases, sponsors were able to provide complete information on numbers of performances, cultural attractions, and types of performance facilities from existing directories, periodic cultural calendars, and/or annual reports; in other cases sponsors indicated that no data existed. A combination of approaches was utilized to obtain data as required including phone calls to secondary contacts (e.g., arts service organizations, city and state arts councils, etc.). Because of the lack of systematic data collection at the local level, the amount and quality of information relating to the supply of arts facilities and programs varies from site to site.

Relationships between "Supply" and "Demand"

Arts participation patterns in the 12 sites are a study in diversity and contrast. Relationships between the "supply" of arts programming and "demand" for programming (i.e., participation rates) in a particular community must at this time be regarded as inconclusive. Nonetheless, this research effort uncovered many interesting insights that contribute to a better understanding of the factors which influence arts participation. In some cases, participation rates in certain cities seem to be linked with a particular arts institution or even a particular production. For example, Sedona's popular *Jazz on* *the Rocks* festival clearly impacts the area's jazz participation rate, a conclusion corroborated by the finding that 36% of jazz attenders in Sedona reported attending a 'Park or Other Open-Air Facility'. In fact, large scale festivals (particularly free events) appear to contribute substantially to some arts participation rates. Another example of this relationship is Pittsburgh's *Three Rivers Arts Festival*, a 17-day annual event drawing over 600,000 to free events in the downtown area. The Festival helps to explain the area's high participation rate for 'Arts/Craft Fairs or Festivals' (55%).

More often, a broad supply of programming from both large and small institutions coupled with the availability of performance facilities, support high participation rates for a given discipline. Seattle/King County's 29% participation rate for 'Plays' (ranks highest of 12 sites), is an excellent example. Even though several larger companies such as Seattle Repertory Theatre serve a broad constituency, nearly 50 small and experimental theatre ensembles provide a wide variety of traditional and alternative productions in smaller venues throughout the city. In this case, demographic factors also support high theatre participation, notably a younger population with high education levels.

In one case, the opening of a large new facility appeared to have a positive influence on participation rates across several disciplines. Despite recording the highest participation rates for 'Classical Music' (23%), 'Opera' (12%) and 'Ballet' (13%), Broward County's supply of arts activity did not seem extraordinary in relation to other sites. Local research points to the 1990 opening of the Broward Center for the Performing Arts in Ft. Lauderdale as a milestone in the arts community, adding significantly to the availability of programming in the traditional performance disciplines.

Key Findings by Site

There are no "winners" or "losers" in terms of participation rates, but rather different stories of achievement and challenges within each community. A combination of factors including geography, demographics, programming levels, facilities, and local traditions create a unique context for arts participation at the local level. Key findings for each of the twelve sites are presented below.

Allegheny County (Pittsburgh), Pennsylvania

Pittsburgh boasts a rich cultural tradition, the legacy of a booming industrial economy of a bygone era. In recent years, the arts played an important role in revitalizing the downtown area. The Pittsburgh Cultural Trust's Benedum Center serves as the home of the Pittsburgh Ballet Theatre, the Civic Light Opera, the Pittsburgh Broadway Series and the Pittsburgh Dance Council. Together with Heinz Hall (owned by the Pittsburgh Symphony Society) and the Fulton Theatre, these venues constitute the core of a thriving cultural district. Area residents benefit from a strong supply of dance, opera, classical music, and musical theatre programming. The Pittsburgh Public Theatre offers a full season of professional theatre and is complemented by a number of other companies, including community theatres and academic institutions.

- Pittsburgh's arts participation is comparable to two of the other major urban areas in the survey, Chicago and Philadelphia, but does not quite reach the high participation rates in Seattle/King County or San Jose/Santa Clara County.
- 'Classical Music' participation, at 20%, may be related to the presence of a world-class orchestra and a steady supply of chamber and choral music performances.
- The area's high rate of participation in 'Arts/Crafts Fairs and Festivals' (55%) may be related to the popular *Three Rivers Arts Festival*, a 17-day Festival which is held each June and draws approximately 600,000 people to the downtown area for free cultural events.

The study identified a total of 52 venues in Allegheny County, housing nearly 28,000 seats. Of the 12 sites, Pittsburgh has the highest reported attendance at 'Concert Hall/Opera House' venues, an indication of the importance of the City's cultural district in the local performing arts delivery system.

Las Vegas, Nevada

In recent years Las Vegas has held the title as the fastest growing American city. Local arts representatives report an abundant supply of popular entertainment, including pop music, jazz, and blues. Touring Broadway musicals, the city's resident ballet and civic symphony orchestra, and the University of Nevada - Las Vegas (UNLV) presenting series bring a wide range of programming to the community. Arts administrators, however, note the lack of a professional theatre company and suggest that the dearth of small production facilities may be a cause.

- Jazz accounts for over 70% of the more than 1,400 performing arts events reported over a recent twelve month period.
- Attendance at traditional performing arts disciplines is low in comparison to other areas studied, particularly in the areas of classical music and opera. The supply of this type of programming is limited to a local community orchestra and the UNLV presenting program.
- The region's participation in 'Art Museums/Galleries' and 'Arts/Crafts Fairs or Festivals' is about average for the 12 sites.

One of the 19 venues identified in Las Vegas, an outdoor amphitheater seating 18,000 accounts for almost half of the total seat count. Of the remaining facilities, nearly half are either 'Bars, Clubs &

Dinner Theatres' or 'Alternative Venues' (e.g., libraries, schools, etc.). This corroborates the survey finding that Las Vegas arts attenders utilize fewer traditional performing arts venues than any other site (57%, compared to a 70% average for all sites).

Reno, Nevada

Reno, Nevada is also experiencing significant growth and demographic changes and a corresponding expansion of arts activity including multi-cultural programming. In addition to resident performing arts producers such as the Reno Philharmonic, the Nevada Festival Ballet, the Nevada Opera Association, and the community-based Reno Little Theatre, a number of festivals, including an Asian Fest and the Basque Festival, seem to have taken hold. Nonetheless, local visual arts facilities have closed in recent years due to financial constraints.

- Participation rates for Opera (9%) were the second highest of all sites surveyed. While participation rates were high, the low supply of opera performances (9) demonstrates the importance of the Nevada Opera Association which produces a summer musical theatre series in addition to its regular opera season.
- Reno respondents reported the highest rates of participation in 'Arts/Crafts Fairs and Festivals' and at 'Historic Parks/Monuments'. Annual events which range from a Chili Cook-off, a Rib Cook-off, an Italian Fest, an Asian Fest, the Reno Balloon Races, and the Reno Air Races almost always include arts/crafts displays as part of the event. Also, Reno area residents appear to be voracious readers, with 72% of respondents reporting "read plays, poetry, or novels."
- Over 550 events were identified during a recent twelve month period, with 'Jazz' and 'Classical Music' accounting for over 75% of activity (485 events).
- Like their neighbors in other parts of Nevada, Reno/Sparks respondents listed 'visiting art museums' as the single activity they would like to do more often (25%).

Two large hotel venues, each seating 2,000, host much of the area's musical theatre activity. Traditional venue types (i.e., theatres, concert halls, opera houses, etc.) were attended less frequently in comparison to other sites.

Rural Nevada

The third Nevada site studied as part of this project, Rural Nevada includes the balance of the state's population excluding Las Vegas and Reno/Sparks. In these more rural communities, local representatives report that the arts are often "the only game in town" for social and entertainment activity. Accordingly, a broad range of arts and cultural activity is found across the state. A range of touring programs offered by presenting organizations complement productions mounted by community theatre companies. The relatively low supply of programs, however, places Rural Nevada participation rates well below average in 5 of the 7 performing arts disciplines.

- Over 20% of Rural Nevada respondents reported attending a live poetry reading over the past year - the third highest rate among the 12 sites. The popularity of the annual Elko Cowboy Poetry Festival is evidence of this unique cultural tradition.
- High participation in 'Arts/Crafts Fairs and Festivals' (56%) may be attributed to the statewide dispersion of community centers and local libraries which often host these types of events.
- Touring programs sponsored by WESTAF (Western States Arts Federation) and the Nevada Presenters Network bring touring ballet companies to several Rural Nevada cities; these performances may account for the mid-range of participation rates for 'Ballet' and 'Other Dance'.

For Rural Nevada respondents, the most frequently cited barrier to attending more often was 'Distance/travel time/inconvenient location' (26%); the frequency of this response highlights the geographic isolation of many respondents.

Sedona, Arizona

Over the past decade, artists have been drawn to Sedona for the area's scenic beauty and affordable living and studio space. Rising interest in the "American Southwest" cultural aesthetic has helped to position Sedona at the forefront of interest in Native American-inspired and traditional design, arts, and crafts. While visual arts activities are in abundant supply, access to the performing arts is somewhat more limited. Residents often travel to Flagstaff, and even to Phoenix, for large scale musical theatre, opera, and classical music performances.

- An unprecedented 77% of all respondents reported participation at 'Art Museums/Galleries' over the past year. The large number of artists living in Sedona, the many art galleries, and the high level of programmed activity (studio tours, gallery walks, etc.) clearly translate into high public participation.
- Sedona ranks second of the 12 sites in 'Jazz' participation, at 19%. In addition to regular programming in 'nightclub/jazz clubs', the annual *Jazz on the Rocks* festival draws close to 5,000 people each summer.
- Sedona's high 'Other Dance' participation rate (13%, compared to a 12-site average of 10%) is attributed by local arts administrators to the work of two local dancers who offer classes and frequent performances.

- Stage plays are the most frequently presented performing arts discipline in Sedona, and the participation rate for 'Plays' (25%) exceeds the 12-site average of (20%).

Winston-Salem, North Carolina

The Winston-Salem area benefits from a wealth of activity in both performing and visual arts, due in part to the presence of several universities and colleges with active arts programs. Resident companies such as the Winston-Salem Symphony and the Piedmont Opera Theatre also contribute.

- Participation rates for 'Plays' (22%) and 'Classical Music' (19%) meet or exceed the 12 site averages. Nearly 70% of the total number of performances reported in a recent twelve-month period were in these two disciplines.
- While the total number of venues identified is large, local representatives report that the limited number of traditional performing arts facilities (6 of 115) limits the provision of programs requiring production facilities. Accordingly, participation rates for 'Opera' (4%) and 'Musicals' (17%) - which are usually performed in traditional facilities - are below average compared to other sites.
- Residents in Winston-Salem reported strong interest in attending 'Classical Music' more frequently; 15% designated 'Classical Music' as their top priority, the highest percentage of all sites for this category.

King County (Seattle), Washington

Recognized for its world-class opera company, ballet, and symphony, the City of Seattle remains a cultural capital of the Pacific Northwest. Two of the most vibrant areas of arts activity are Seattle's "fringe" theatres and the city's modern dance community. Demographics of the Seattle area are consistent with conditions related to higher arts participation; 1990 census data shows that a third of all adults have earned college degrees. The area continues to be a desirable place for young people to establish roots.

- Attendance at 'Plays' in King County is the highest of all 12 sites (29%, compared to a 12-site average of 20%). A large inventory of small venues in the 100 - 500 seat range support over 75 mainstream and "fringe" theatre companies.
- Among the 12 sites studied, King County records the second highest participation rate for 'Art Museums/Galleries' (52%, second to Sedona); this rate is significantly higher than Chicago's (42%) and Philadelphia's (44%). High community awareness surrounding the recent opening of the Seattle Art Museum may have contributed to this remarkable statistic.

- King County residents rank first among the 12 sites (82%, tied with Sedona) in the category of 'Reading books for pleasure'. Uniformly high participation rates for other literary categories (ranks 1st, 2nd or 3rd in all categories) reflect a well-educated population.

Nearly three-quarters of all King County respondents (the highest figure for any site studied) expressed a desire to participate in the arts more frequently. Financial constraints (i.e., 'Cost of tickets', etc.) were cited most frequently as reasons for not attending more often. A new countywide hotel/motel tax fund, of which 70% will be used to fund cultural facilities, ensures continued public support of the arts and culture in King County.

Chicago Area

With a 1990 census population of 7.26 million, the Chicago site (including 5 counties) is by far the most populous of the 12 sites studied, providing a sharp contrast to the rural western sites both geographically and demographically. By any standards, the Chicago area is rich with both producers and presenters of traditional and non-traditional performing arts activity. Large arts institutions include the Chicago Symphony Orchestra, the Lyric Opera of Chicago, the Goodman Theatre, and the Chicago Art Institute. Major presenters in the area include the Auditorium Theatre, Performing Arts Chicago, the Chicago Jazz Festival and the Ravinia Festival, in addition to a host of educational institutions with presenting programs including Northwestern University, DePaul University, Columbia College, and the University of Chicago. Theatre companies proliferate in the area, with some 200 non-profit theatre companies and more than 80 performing arts facilities of under 300 seats. Several arts service organizations track performance activity within certain disciplines, including the Chicago Dance Coalition, the Chicago Music Alliance, and the League of Chicago Theatres.

- Chicago area participation rates for the traditional performing arts disciplines are nearly average for the 12 sites studied, reflective of the large size and demographic heterogeneity of the area, especially with respect to race, income and education.
- The high rate of attendance at 'Musicals' (32%, second of all 12 sites) may be due in part to Chicago's inclusion on the first-run Broadway road show circuit as well as to the preponderance of theatre companies whose productions often include musical theatre.
- Unique to the Chicago site is unusually high utilization of 'Dinner Theatres' as venues for the performing arts (12% of all venue utilization, a figure twice as high as at any other site).
- Among Chicago respondents who would like to attend arts events more often, fully 75% (ranks 1st) expressed an interest in attending 'Art museums/galleries' more frequently.

- In terms of exposure to the traditional arts on radio or through recordings, Chicago's overall figure of 83% is the highest of all 12 sites. The Chicago area benefits from a wide range of arts programming offered by a number of radio stations including WFMT, WNIB, and WBEZ.

Challenges facing the Chicago arts community echo those of other large communities; sources report that audiences at traditional arts events are "graying" and that arts organizations throughout the area are struggling to respond to their increasingly diverse constituencies.

Philadelphia Area

The Philadelphia Metropolitan Statistical Area (MSA), which includes several counties in southern New Jersey, embraces a diverse arts community with over 30 large arts institutions with budgets over $2 million and scores of smaller groups. Several colleges and universities add measurably to the supply of arts activity, including student and professional productions and presentations of visiting artists in music, theatre, and dance. That culturally diverse programming is a major issue for arts groups reflects the area's 25% minority population.

- With several exceptions, participation rates for the Philadelphia site are similar to rates for the Chicago and Pittsburgh/Allegheny County sites, and to the average rates for all 12 sites.
- As a centerpiece of American history, Philadelphia has the highest participation rate for 'Historic Parks/Monuments' (47%) of the large cities studied. Among the area's historical landmarks are Independence Hall, Valley Forge National Park, plus many historic neighborhoods and houses.
- Philadelphia's rate for 'Classical Music' participation through television programming, at 50%, is the highest of all 12 sites. This rate contrasts sharply with Pittsburgh's (30%), and is more comparable to Chicago's (46%). The local non-profit station WHYY-TV's regular offerings of classical music programming may contribute to higher participation.
- Of all the urban sites studied, Philadelphia respondents attended 'Alternative Venues' most often, including 'Churches/Synagogues' (4%) and 'Secondary School Facilities' (4%). Aside from the three Nevada sites, Philadelphia respondents also reported the highest utilization of 'Nightclubs/Jazz Clubs' (8%).

Philadelphia's inventory of performance facilities is in a state of transition. The arts community eagerly anticipates plans for new performance facilities. Major institutions including the Philadelphia Orchestra look forward to a new home, while emerging groups await the increased availability of existing venues.

Broward County, Florida

The cultural life of Broward County has changed radically with the influx of new residents and the opening of the Broward Center for the Performing Arts in 1990. Representatives of the arts community report trends away from the traditional arts programming offered primarily for the benefit of seasonal residents during the winter months. More family-oriented fare, such as children's theatre and popular music, now appears on the cultural calendar, even during the summer months. With respect to arts activity levels, Ft. Lauderdale clearly benefits from its proximity to Miami and other population centers along the South Florida coast.

- Participation rates for traditional performing arts disciplines in Broward County are all above the 12-site averages, with the exception of 'Other Dance' performances.
- Overall, 57% of the Broward County residents surveyed attended at least one performance among the seven performing arts disciplines studied, the highest figure for all sites.
- Among the 12 sites studied, Broward County respondents reported the highest participation rates in the following disciplines: 'Jazz' (20%), 'Classical Music' (23%), 'Opera' (12%), 'Musicals' (34%), and 'Ballet' (13%, tied for first with Seattle/King County). These very high rates may be attributed to a number of factors, including the high public awareness surrounding the opening of the Broward Center and the greater availability of leisure time for some residents (i.e., retirees).

Among Broward County respondents, 29% designated 'Art Museums/Galleries' as their single highest priority for more frequent attendance; a figure significantly higher than those for other urban sites such as Santa Clara County, CA (20%) and Seattle/King County, WA (19%).

Dade County, Florida

Encompassing the greater Miami area, Dade County, Florida is a rapidly growing community at the forefront of cultural change in America, in terms of both growth and diversity. According to 1990 census figures, approximately half of the population of Dade County is of Spanish origin and about 20% of the County population is African-American. The number of cultural organizations in Dade County increased from 110 in 1983 to nearly 600 in 1991. The resulting demand for resources, especially funding and facilities, is the primary challenge of the arts community.

- Arts participation rates in the traditional disciplines do not capture the cultural richness of the community. 'Classical Music' participation for Dade County, at 12%, is the lowest of any urban site studied, although those who do attend classical music performances go more frequently than their counterparts in other cities. The European-based classical music tradition is not part of the cultural heritage of a majority of Dade County's population.

- Generally, participation rates for disciplines based on the spoken word (i.e., 'Musicals' and 'Plays') are lower for Dade County, while participation rates for 'Ballet' and 'Other Dance' (i.e., disciplines based on movement) are higher. Although a number of theatre companies present performances in Spanish, survey results show that Hispanic/Latino respondents (from all 12 sites) are less than half as likely to attend 'Plays' than White respondents, but are equally as likely to attend 'Other Dance'.
- Dade County's 10% participation rate for 'Ballet' is twice the figure for Philadelphia and Chicago (both at 5%). The Miami City Ballet's rapid ascent to national prominence (it is currently the 7th largest ballet company in the U.S.) and its impact on the local community through regular performances, outreach, and education programs may contribute to high participation.

The recent growth of Miami's major arts institutions has created demand for new facilities with improved technical capabilities. Representatives of the arts community recognize the need to expand access to performance facilities - not only for the city's large organizations but also for its many emerging arts groups.

Santa Clara County, California

Santa Clara County, at the southern end of the San Francisco Bay Area, has experienced rapid growth in population over the past two decades, and the City of San Jose is now one of California's largest centers of commerce and population. Nearly one in five residents is Hispanic/Latino, and a growing Asian community represents another 10% of the population.

- For each of the seven performing arts disciplines studied, participation rates for Santa Clara County generally fall in the middle of the distribution for all 12 sites, with a tendency to be somewhat higher.
- 'Jazz' participation, at 19%, is relatively high. In addition to a lively nightclub scene, a summer jazz festival takes place throughout downtown San Jose and offers free performances for three days.
- Of particular note in Santa Clara County is the high rate of attendance at 'Historic Parks/Monuments', with 51% of respondents having visited such a site over the past year (ranks #2 of the 12 sites). Local representatives report that Kelly Park (a collection of historic buildings and replicas near downtown San Jose), the Winchester Mystery House, and Villa Montalvo are popular destinations for local residents and visitors.

- Santa Clara County respondents reported the highest percentage of attendance at college facilities (12%) of all the sites surveyed, with the exception of Las Vegas. Four area educational institutions host performing arts activities: San Jose State University, Santa Clara University, Stanford University, and Foothill Community College.

Some of the most exciting cultural developments in the county are in the area of multi-cultural performing arts collaborations involving Asian, Latino, and East Indian music and dance companies. The county's cultural community is striving to develop a supportive infrastructure for arts and culture through audience development and outreach activities.

Conclusions

Results of this study suggest that supply and demand (for arts activity) do not always have a traditional relationship in the economic sense, but rather stimulate each other to achieve higher participation levels. In other words, arts programs are not offered solely in response to demand, but in some cases can stimulate demand. Where high participation rates were observed, there was also high interest in attending those types of events more often. If participation breeds additional interest, then, to a degree, supply can stimulate additional demand and a spiraling effect can occur.

Attempting to understand the local conditions surrounding arts participation levels may eventually lead to the transfer of arts development strategies between cities. For example, studying Seattle's theatre community, or Dade County' dance community, or Sedona's visual arts community can provide clues to stimulating higher participation in these disciplines in other communities.

Dynamic forces shape different patterns of arts participation in each community. Facilities open and close; new institutions rise to prominence while others struggle to reach new audiences; demographics and cultural factors often change rapidly, creating new and different demands for programming and facilities. Arts participation rates measured in this study are like a snapshot of a long panorama that is constantly changing. Continued research at the local level will add valuable context and detail to the national surveys and advance our understanding of the ecology of arts participation.

II. ARTS PARTICIPATION IN 12 LOCAL AREAS

This research project adds an important new dimension to the study of arts participation. In addition to measuring arts participation or "demand" for arts programming in 12 diverse communities, another component of the research program involved gathering information on the availability or "supply" of arts facilities and programs in each of these areas, in order to better understand arts participation levels within a context of local conditions. The resulting analysis, in the broadest sense, amounts to an exploration of the relationship between "supply" and "demand" with respect to arts participation.

Analysis of survey data advances our understanding of variations in arts participation levels (and other issues) for each site. Additional research into the availability of arts activities breathes life into the statistics of arts participation by shedding light on some of the reasons that respondents in a particular area attend jazz performances, for instance, as much as they do.

In order to place this research effort into context with other studies, consider that an individual's arts participation history is a function of both individual and environmental factors. Demographic and cultural influences, and especially arts education as a child, help shape a person's values with respect to the arts - their attitudes about arts participation and ultimately their propensity to participate in the arts as an adult. Other factors such as ticket prices and the availability of programming affect an individual's ability to participate but are part of the general environment. The arts delivery system in any community is a complex marriage of facilities, media, arts producers, presenters, funders, service organizations, and other institutions. The "fit" between a community's arts consumers and their local delivery system is the subject of 12 site discussions which appear in this section.

Despite the fact that some participation rates in certain cities can be linked with a particular arts organization or even a particular production, relationships between the "supply" of arts programming and "demand" for programming in a particular community are generally inconclusive.[1] More frequently, a combination of factors including geography, demographics, program offerings, facilities, and local traditions seem to influence participation rates. Throughout the 12 site discussions, participation rates which seem to be especially high or low are highlighted and an effort is made to discern one or more reasons which might explain the results. Proving causality, however, is beyond the scope of this research. The general approach to the site discussions is summarized in the diagram on the following page.

Qualifications to Local Data

The quality of local data, such as size and type of facilities, number of arts programs, etc., varies substantially from site to site. For the large urban areas studied (Chicago, Philadelphia, Pittsburgh, Miami, and Seattle), the supply of arts activities would be difficult if not impossible to measure precisely, given the size and complexity of the arts delivery systems in these areas and the vast amount of programming. In cases where numbers are not available, an anecdotal approach is taken to characterizing the local arts environment, including mention of the area's major venues and institutions. Unfortunately, the limited scope of this summary report does not allow for a full treatment of the breadth of arts activity in each site, particularly the alternative venues and small performing groups which contribute immeasurably to the arts scene in any community. Specific institutions mentioned in the site discussions were selected only to illustrate the range of arts activity available in each community.

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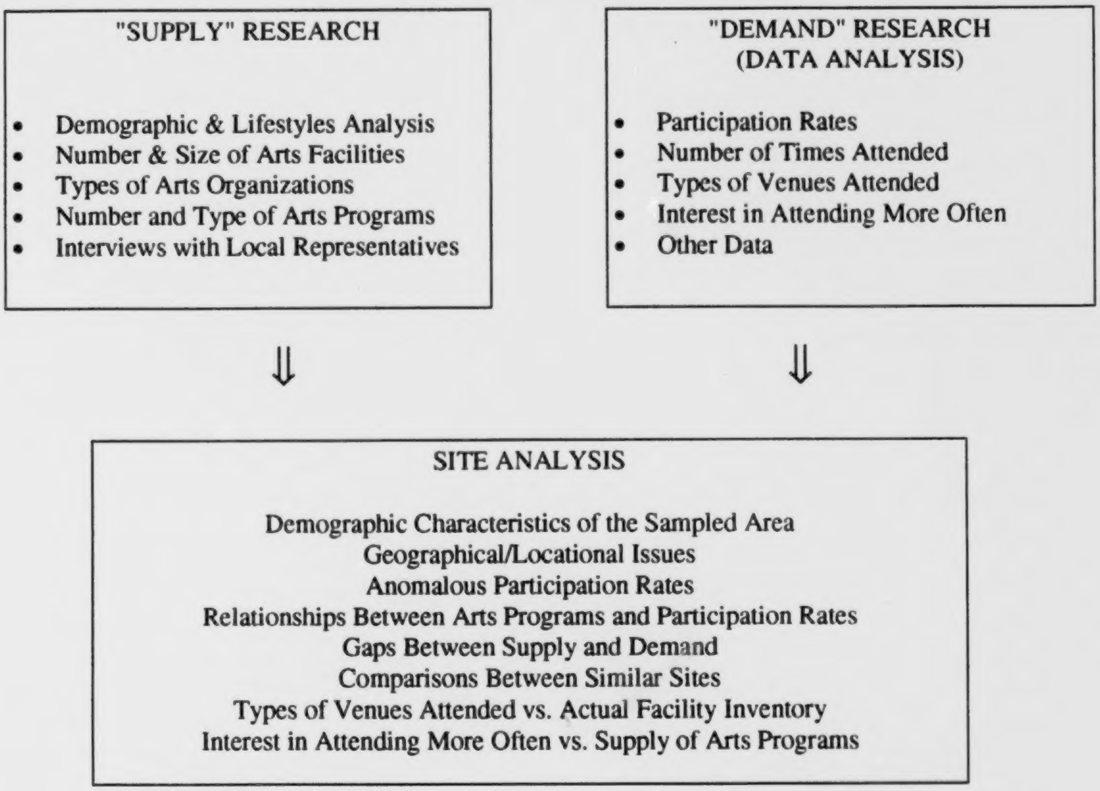
[1] For example, Broward County's 34% participation rate for 'Musicals' is most likely related to a 12-week run of *Phantom of the Opera*, which drew over 250,000 people to the newly opened Broward Center in Ft. Lauderdale.

APPROACH TO SITE ANALYSIS



"SUPPLY" RESEARCH

- Demographic & Lifestyles Analysis
- Number & Size of Arts Facilities
- Types of Arts Organizations
- Number and Type of Arts Programs
- Interviews with Local Representatives

"DEMAND" RESEARCH
(DATA ANALYSIS)

- Participation Rates
- Number of Times Attended
- Types of Venues Attended
- Interest in Attending More Often
- Other Data

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SITE ANALYSIS

Demographic Characteristics of the Sampled Area
Geographical/Locational Issues
Anomalous Participation Rates
Relationships Between Arts Programs and Participation Rates
Gaps Between Supply and Demand
Comparisons Between Similar Sites
Types of Venues Attended vs. Actual Facility Inventory
Interest in Attending More Often vs. Supply of Arts Programs

Tables

Several tables are used in each site discussion to highlight relevant data. Initially, definition of the geography surveyed and basic information about the sample are presented in a table entitled "About the Sample..." Also on the first page of each site discussion is a table summarizing the numbers of performances (jazz, classical music, opera, musicals, plays, ballet, and other dance), number of art museums, number of art galleries, number of arts/crafts fairs/festivals, and number of historical sites (monuments, parks, etc.). Figures for the number of performances are for a recent 12-month period, and do not necessarily correspond to the 12-month period over which respondents were asked to recall their history of participation. When available, these figures were included to provide a general idea of the annual availability of certain types of cultural activities.

Arts participation rates for each site (weighted data) are displayed in a table on the second page of each site discussion. To provide some context, average rates for the 12 sites combined are presented in an adjacent column. Figures for the 12 sites combined are not meant to be comparable to figures from the national SPPAs, but in fact are only average figures for 12 very dissimilar communities. Readers are cautioned not to take these rates out of context. Table 1 in the appendix offers a complete picture of participation rates for all 12 sites, along with average figures for all 12 sites plus figures from the 1982 and 1985 SPPAs. In most cases, participation rates for the local sites are significantly higher than the corresponding rates from the 1982 and 1985 SPPAs. Although it is probable that participation rates in some of the local areas are indeed higher than national figures, the consistency and magnitude of upward variation suggests that methodological differences in the way data was collected may account for at least some of this variation.[2]

Most site discussions also contain a table showing the number and size of performance venues in the area. The many different types of venues are categorized into four groups:

- traditional performing arts facilities (concert halls, etc.)
- bars, clubs and dinner theatres
- college/university venues
- alternative venues (churches, parks, etc.)

In some cases, the large number of small venues, especially nightclubs and churches/synagogues, was too difficult to measure precisely, especially for large areas. As a result, these tables do not present definitive venue information but rather include information supplied by local sources or obtained through secondary research (i.e., facility directories, etc.).

The last table of each site discussion presents frequency of participation data. Participation rates alone show the "breadth" of participation in a community but do not account for how many times the respondents attended - the "depth" of arts participation. The number of different disciplines attended, yet another dimension of arts participation, is addressed briefly in the Special Topics section of this report. While most respondents attended any given discipline only once or twice, a small number of respondents reported very frequent attendance. For example, some people reported attending jazz concerts 50 to 100 times over the preceding year. These observations are not necessarily invalid, but they present a statistical problem in that they exert an undue influence when computing average figures. Therefore, all frequency of attendance observations greater than 12 were excluded from the data set for the purposes of computing mean frequency figures. This subject is explored in more detail later in the report.

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[2] A discussion of methodological differences between the national SPPAs and the 12 Local Surveys may be found in the Methodology Section of this report.

Allegheny County (Pittsburgh), Pennsylvania

Allegheny County, including the City of Pittsburgh, lost nearly ten percent of its population during the 1970s and continued to diminish in size through the 1980s to its current population of 1.34 million. Compared to other major metropolitan areas, the Pittsburgh area is somewhat less culturally diverse, with a population that is 88% white, 11% African-American, and about 1% other races. According to 1990 census data, less than 1% are Hispanic/Latino. Estimated 1992 median income was approximately $30,000, with 24% of households having incomes over $50,000, and 42% having incomes under $25,000.

About the Sample...

- Allegheny County was divided into two sub-areas for sampling - the City of Pittsburgh and the remainder of Allegheny County. The desired sample size was approximately 200 completed interviews for each subarea.
- sample size = 411

Sample Demographics*
- 54% female, 46% male
- 86% white, not Hispanic
  9% African-American; 4% all other races
- 20% have incomes > $50,000/yr.
- 37% have incomes < $20,000/yr.
- 28% completed college; 7% have graduate degrees

**weighted data*

With respect to education levels, 1990 census data for Allegheny County show that 23% of adults (25+) have achieved a Bachelor's degree or higher, while 21% have less than a high school education. With respect to other large urban areas studied, these figures compare favorably to education levels in Miami/Dade County (19% college grads, 35% less than H.S.), and unfavorably to Seattle (33% college grads, 12% less than H.S.). Compared to all U.S households, Allegheny County contains significantly more singles and seniors (over 40% of all households) and relatively fewer high and medium-high income families. Like in other large urban areas, many households fall at both extremes of the socioeconomic scale.

Arts Activity in Allegheny County

Pittsburgh boasts a rich cultural tradition. A number of major philanthropies - the legacy of a booming industrial economy of a bygone era - bolster the Pittsburgh's thriving arts community. Symbolizing the important role of the arts in the revitalization of downtown Pittsburgh, the Benedum Center for the Arts, a 2,800-seat fully restored movie palace, now serves as an elegant home for the Pittsburgh Ballet Theatre, Civic Light Opera, Pittsburgh Broadway Series, Pittsburgh Opera, and the Pittsburgh Dance Council.

The Pittsburgh Cultural Trust, a non-profit organization, was established in 1984 to develop a cultural district in Downtown Pittsburgh and to support the arts throughout the region. The Trust operates the Benedum Center and the 1300-seat Fulton Theater; it also provides a number of different services to the arts community, including workshops, collaborative advertising, publications, and the TIX Booth (a non-profit ticketing outlet). These two facilities, along with Heinz Hall (owned by the Pittsburgh Symphony Society), constitute a triad of performance facilities within the cultural district.

Among the area's major dance presenters are the Pittsburgh Ballet Theatre, the Pittsburgh Dance Council, and Dance Alloy. A large portion of the County's opera and musical theatre performances are presented by the Civic Light Opera, the Pittsburgh Opera, and the Opera Theatre of Pittsburgh.

Allegheny County Arts Participation Rates	Allegheny County	ALL SITES (mean)
CORE DISCIPLINES		
Jazz	14%	15%
Classical Music	20%	20%
Opera	5%	6%
Musicals	25%	27%
Plays	18%	20%
Ballet	7%	7%
Other Dance	8%	10%
Art Museum/Gallery	38%	42%
Any of 8 Core Disciplines	57%	62%
OTHER DISCIPLINES		
Arts/Crafts Fair/Festival	55%	49%
Attend Movie Theater	72%	73%
Historic Park/Monument	41%	44%
LITERATURE		
Read Books for Pleasure	60%	73%
Read Plays or Poetry or Novels	63%	69%
Read Plays	8%	8%
Read Poetry	25%	29%
Read Novels/Short Stories	59%	64%
Hear Poetry	7%	15%
Hear Novels/Books	8%	13%
TELEVISION EXPOSURE		
Jazz	31%	36%
Classical Music	30%	44%
Opera	16%	23%
Musicals	22%	29%
Plays	22%	27%
Any Dance	31%	36%
Artists/Art/Art Museums	34%	43%
Any TV Exposure	65%	75%
RADIO OR RECORDINGS		
Jazz	40%	51%
Classical Music	52%	61%
Opera	24%	28%
Musicals	20%	23%
Plays	6%	10%
Any Radio/Recordings	67%	77%

Performances of classical music are offered by the Pittsburgh Symphony, the Pittsburgh Chamber Music Society, and special-interest groups such as the Organ Artist Series of Pittsburgh. Choral music is also popular in the area, evidenced by a number of active vocal ensembles including the Mendelssohn Choir of Pittsburgh, the Pittsburgh Camerata, and the Bach Choir of Pittsburgh.

The non-profit Pittsburgh Public Theatre supplies a great deal of Pittsburgh's professional theatre activity, and is complemented by a number of other companies including the City Theatre Company and Quantum Theatre. Academic institutions also supply a substantial portion of theatre activity, including the Carnegie Mellon University Drama Department and the Three Rivers Shakespeare Festival, a program of the University of Pittsburgh.

Pittsburgh's largest cultural center, The Carnegie, is an important institution by international standards, encompassing the Library of Pittsburgh, Museum of Art, Museum of Natural History, Music Hall, and Science Center. The diverse programming of the Carnegie, while emphasizing the visual arts, represents several cultural disciplines, and enriches the lives of both Pittsburgh area residents and tourists.

Arts Participation in Allegheny County

Generally, arts participation rates for Allegheny County are near or somewhat below average in comparison to mean figures for the 12 sites combined. In comparison to the other large urban areas studied, Pittsburgh compares similarly to Chicago and Philadelphia in many categories, outpaces Miami/Dade County in several disciplines, but does not reach the high participation rates of Seattle/King County or San Jose/Santa Clara County, both of which are similar in size to Pittsburgh/Allegheny County.

'Classical Music' participation in Allegheny County (20%) matches the rates for Seattle and Chicago, and is slightly ahead of Philadelphia (19%). The Pittsburgh Symphony, long considered a world-class orchestra, places Pittsburgh in a class with other larger cities in the realm of classical music. Almost 70% of 'Classical Music' attenders reported last attending a 'Concert Hall/Opera House' - pointing to the Pittsburgh Symphony's frequent

Allegheny County Venues	Performing Arts Facilities		Bars, Clubs & Dinner Theatres		College/Univ. Venues		Alternative Venues		TOTAL	
SEATING CAPACITY RANGES	# of Venues	Total Seats	# of Venues	Total Seats	# of Venues	Total Seats	# of Venues	Total Seats	# of Venues	Total Seats
Up to 300	14	1901	N/A	N/A	5	966	7	1050	26	3917
301 - 850	12	6145	N/A	N/A	2	820	4	1875	18	8840
851 - 1500	1	1350	N/A	N/A	2	1871	1	1500	4	4721
1501 - 2500	1	1950	N/A	N/A	0	0	0	0	1	1950
Over 2501	3	8569	N/A	N/A	0	0	0	0	3	8569
Total Seat Count by Type	31	19915	0	0	9	3657	12	4425	52	27997

performances at Heinz Hall, a 2,847-seat concert hall. The area's steady supply of chamber and choral music performances may also contribute to such a solid participation rate for 'Classical Music'.

Pittsburgh's participation rate for 'Musicals' (25%), also compares to Seattle (26%) and Philadelphia (24%), but falls behind Chicago (32%) and Santa Clara County (30%). The Pittsburgh Broadway Series, (a presentation of the Pittsburgh Symphony Society, the Pittsburgh Cultural Trust, and PACE Theatrical Group, Inc.), and the Civic Light Opera, draw thousands downtown to the Benedum Center and Heinz Hall for musical theatre productions. That relatively few musical theatre attenders reported attending any other venue type besides a 'Theatre' or 'Concert Hall/Opera House' underscores the importance of these downtown venues.

Allegheny County - Mean Frequency of Attendance Among Attenders	Allegheny County	ALL 12 SITES
Jazz	2.26	2.7
Classical Music	3.25	2.84
Opera	2.15	1.86
Musicals	2.56	2.3
Plays	3.18	2.45
Ballet	1.57	1.77
Other Dance	1.96	2.03
Art Museum/Gallery	2.2	2.62
Arts/Crafts Fair/Festival	2.3	2.66
Historic Park/Monument	2.42	2.85

Participation rates for other performing arts disciplines typically place Pittsburgh between several of the other urban sites studied. Pittsburgh's jazz participation rate of 14% falls between Seattle's 16% rate and Philadelphia's rate of 12%. Similarly, Pittsburgh's 18% participation rate for 'Plays' equals Philadelphia's rate for that category, but falls short of Chicago's rate (21%), and is well short of Seattle (29%) in this category.

With respect to dance participation, Pittsburgh's 7% rate for 'Ballet' is somewhat higher than Chicago's and Philadelphia's rates of 5%, but behind Miami/Dade County's rate of 10%. Pittsburgh's 8% participation rate for 'Other Dance' ranks last among the 12 sites; this lower rate may be less related to the supply of dance performances and more a reflection of the demographic characteristics (esp. education levels) of the Pittsburgh area.

Pittsburgh's 38% participation rate for 'Museums/Galleries' falls behind most of the other 11 sites studied. Only Miami/Dade County (35%) and Winston-Salem (32%) rank behind Pittsburgh in this category. In addition to the Carnegie Museum of Art, the Frick Art Museum also houses a permanent collection. A number of other galleries and service organizations, including The Mattress Factory, the Pittsburgh Center for the Arts, the Society for Contemporary Crafts, and the Wood Street Galleries (a Pittsburgh Cultural Trust project) offer regular exhibitions, as well as several educational institutions.

Over half of all Allegheny county respondents (55%) reported attending an 'Arts/Crafts Fair/Festival' during the past 12 months, a rate higher than at most of the other sites studied, including Chicago and Philadelphia, and equal to Seattle's 55% rate in this category. This result is probably related to the popular Three Rivers Arts Festival, a 17-day multi-disciplinary visual and performing arts event held each June throughout the downtown area. All of the Festival's activities - including exhibitions, performances, children's programs, and poetry readings - are free to the public. Annual attendance at the Festival is approximately 600,000.

Literature participation rates for Pittsburgh are low (or lowest) in comparison to the other sites studied. For example, 60% of Pittsburgh/Allegheny County respondents 'Read Books for Pleasure', compared to 82% for Seattle/King County. Aside from the relatively low education levels of the Allegheny County population, there is little else to explain these comparatively low rates, particularly for attending readings of poetry (7% - lowest of all 12 sites by a wide margin) or of Novels/Books (8%). Moreover, one source of literary activity - the Three Rivers Lecture Series - is well-attended, according to local sources.

Despite its relatively large population, Pittsburgh's media participation rates are also low or lowest among the 12 sites studied. While 65% of Pittsburgh respondents reported some television exposure to the arts, this rate is 10% to 15% behind similar rates for other large cities and is comparable only to the Rural Nevada site (67%), where the supply of television programming is very limited.

Types of Venues Attended

Almost 80% of all Allegheny County respondents who participated in any of the seven performing arts disciplines reported last attending a traditional venue type, a figure just higher than Seattle/King County (78%), and significantly higher than Chicago (67%) and Philadelphia (65%). Attendance at 'Concert Hall/Opera House' - 33% - is the highest for this venue type for all 12 sites by a wide margin, and again points to the importance of Heinz Hall and the Benedum Center in the facility inventory of the area. Over a third of all jazz attenders last visited a 'Nightclub/Jazz Club', a figure typical of other large urban areas and evidence of a healthy jazz scene. Use of alternative venues (esp. churches or synagogues and secondary school facilities) is lowest among comparable sites.

Interest in Attending More Often

Two-thirds of Pittsburgh/Allegheny County respondents indicated that they would like to attend arts events more often, a figure not significantly different than similar figures for Chicago and Philadelphia (both 68%), but lower than Seattle/King County (74%) by a significant margin. As at other sites, the largest percentage of respondents (62%) expressed an interest in attending 'Museums/Galleries' more frequently, followed by 'Musicals' (59%) and 'Plays' (56%).

Source for demographic and lifestyle data: Equifax Marketing Decision Systems, Encinitas, CA.
Figures for number and size of venues provided by the Pittsburgh Cultural Trust. Information regarding specific cultural institutions was drawn from a variety of publications, including Pittsburgh Arts Resources: 1992-93 Cultural Directory, and other publications of the Pittsburgh Cultural Trust.

Las Vegas, Nevada

Known in recent years as the fastest growing American city, the population of Las Vegas grew by nearly 70% during the 1970s and an additional 50% in the 1980s. With a 1990 census count of 718,804, projections indicate that the city will reach nearly 850,000 residents by 1997. Current demographic data indicate that 81% of the population is white, 10% African-American, and 11% of Spanish origin (independent of race). Median household income has risen from $19,000 to more than $32,000 in just over 10 years, and 1990 census figures show that 24% of the area's households have an annual income over $50,000. A composite view of the area shows a rapidly changing community with younger, upwardly mobile new residents (many from southern California) joining traditional families as the new Las Vegans. As the largest city in Nevada, Las Vegas reflects the diversity of lifestyles associated with urban areas, including both affluence and poverty.

About the Sample...

- 28 Nevada ZIP Codes were sampled, covering the greater Las Vegas area, including Henderson and Boulder City
- sample size = 402

Sample Demographics*

- 50% female, 50% male
- 78% white, not Hispanic
- 7% African-American; 7% Hispanic
- 19% have incomes > $50,000/yr.
- 27% completed college, 4% have graduate degrees.

**weighted data*

Arts Activity in Las Vegas

Local arts representatives speak of the community's great interest in popular entertainment, including pop music, jazz, and blues, all of which are in abundant supply in the city's casinos and showrooms. Touring productions of Broadway musicals have also been popular, and the city's resident ballet and civic symphony orchestras have a long tradition of performing in the community. A substantial presenting series at the University of Nevada - Las Vegas (UNLV) brings touring dance, music, and theatre groups to the region. Figures for the number of performances in each discipline (not counting casino shows) were researched carefully by Clark County officials (see Table at left). Frequent jazz programming in hotel bars accounts for a large majority of jazz activity in Las Vegas, although about 75 to 100 jazz events were not associated with the hospitality/gaming industry.

Las Vegas Cultural Activity

Cultural Attractions	
Art Museums	12
Art Galleries	150
Arts/Crafts Fairs/Festivals	6
Historic Parks/Sites/Monuments	3
Performing Arts Activity*	
Jazz	1,063
Classical Music	88
Opera	8
Musicals	46
Plays	112
Ballet	51
Other Dance	36

**Number of Reported Performances over a Recent 12-Month Period*

Arts administrators interviewed for this study concurred that professional theatre is sorely lacking, and that the absence of suitable facilities in the range of 500 to 2,000 seats has hampered the growth of the arts community. On a positive note, several new libraries planned for the city will feature 300-seat auditoria, and outdoor amphitheaters are also planned as features of new city and regional parks. Children's theatre and arts/crafts classes continue to grow as young families look for cultural experiences, while the city's arts community faces the challenge of drawing visitors out of casino hotels and into arts programs throughout the city.

Arts Participation in Las Vegas

Las Vegas Participation Rates	Las Vegas	ALL SITES (mean)
CORE DISCIPLINES		
Jazz	15%	15%
Classical Music	9%	20%
Opera	3%	6%
Musicals	20%	27%
Plays	16%	20%
Ballet	7%	7%
Other Dance	11%	10%
Art Museum/Gallery	39%	42%
Any of 8 Core Disciplines	59%	62%
OTHER DISCIPLINES		
Arts/Crafts Fair/Festival	50%	49%
Attend Movie Theater	67%	73%
Historic Park/Monument	36%	44%
LITERATURE		
Read Books for Pleasure	71%	73%
Read Plays or Poetry or Novels	69%	69%
Read Plays	4%	8%
Read Poetry	33%	29%
Read Novels/Short Stories	65%	64%
Hear Poetry	13%	15%
Hear Novels/Books	9%	13%
TELEVISION EXPOSURE		
Jazz	37%	36%
Classical Music	33%	44%
Opera	16%	23%
Musicals	25%	29%
Plays	21%	27%
Any Dance	32%	36%
Artists/Art/Art Museums	36%	43%
Any TV Exposure	69%	75%
RADIO OR RECORDINGS		
Jazz	50%	51%
Classical Music	54%	61%
Opera	18%	28%
Musicals	16%	23%
Plays	7%	10%
Any Radio/Recordings	74%	77%

The effect of the gaming industry on arts participation in Las Vegas is pronounced. The glut of popular programming in the city's casino showrooms, while a boon to visitors and the local economy, appears to influence local arts participation negatively in the traditional disciplines, both in terms of supply and demand.

Attendance at traditional performing arts disciplines is quite low in comparison to other urban areas studied, especially in the areas of classical music and opera. This finding is consistent with the relatively low supply of programs in these disciplines. The 9% attendance rate for 'Classical Music' is the lowest of all 12 sites. Representatives of the local arts community indicate that Las Vegas's local symphony orchestra is not well supported in the community and receives no city or county funding. The balance of classical music programming is available primarily through UNLV's Master Series, which presents touring ensembles at relatively high ticket prices ($15-$45). Attendance at 'Opera' is the second lowest of all 12 sites at 3% and can be explained by the lack of local productions of opera in Las Vegas. Only two operatic performances were presented by UNLV last year.

Participation rates for 'Jazz' (15%), 'Ballet' (7%), and 'Other Dance' (11%) are all within a few points of the 12-site averages. It is interesting to note, however, that supply figures indicate twice as many ballet as other dance performances, though the rate for 'Other Dance' attendance is higher. One possible explanation may involve the wide variety of casino showroom entertainment in the form of musical and dance "revues" which feature jazz and tap dance and may be attracting local residents at moderate levels. One positive effect of the Las Vegas gaming industry is the large numbers of local musicians and dancers employed by entertainment promoters.[3]

Rates for participation in both 'Musicals' and 'Plays' are both well below the 12-site averages; these low rates reflect the low supply of programs and, in fact, the dearth of appropriate facilities in which to present or produce these disciplines. Outside of two performance facilities at UNLV and the 1,200 seat

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[3] Where Artists Live, 1980, National Endowment for the Arts - Research Division Report #19, March 1987.

Las Vegas Venues	Performing Arts Facilities		Bars, Clubs & Dinner Theatres		College/Univ. Venues		Alternative Venues		TOTAL	
SEATING CAPACITY	# of Venues	Total Seats	# of Venues	Total Seats	# of Venues	Total Seats	# of Venues	Total Seats	# of Venues	Total Seats
Up to 300	1	300	4	650	2	350	1	300	8	1600
301 - 850	2	1180	0	0	1	600	2	1150	5	2930
851 - 1500	0	0	0	0	0	0	2	2900	2	2900
1501 - 2500	1	2000	0	0	1	2200	0	0	2	4200
Over 2501	1	7500	0	0	1	18000	0	0	2	25500
Total Seat Count by Type	5	10980	4	650	5	21150	5	4350	19	37130

Las Vegas High School Auditorium, there are no performance venues with advanced technical capabilities.

Attendance by Las Vegans at art museums and arts/crafts fairs is about average for the 12 sites, but visitation at 'Historic Sites' is the lowest of all 12 sites at 36%. This figure is somewhat curious when considered in light of Reno's second highest rate of visitation at heritage attractions (50%). One explanation may lie in Las Vegas' geographic isolation from the historic sites scattered around Nevada; Reno is closer in proximity to the Lake Tahoe area and to other historic Nevada towns (Carson City, Virginia City, etc.). Also, Las Vegas is a relatively young city.

In terms of reading literature and attending public readings, Las Vegas has comparatively low rates in several categories, in contrast to the Reno and the rural Nevada sites. Las Vegas literature participation rates include: 'Reading Books for Pleasure' - 71% (ranks 9th of 12 sites); 'Reading Plays' - 4% (ranks last); and 'Attending Poetry Readings' - 13% (ranks 11th). Likewise, rates for exposure to the arts on television, on radio, or through recordings are quite low compared to the 12-site averages.

One can surmise that the widespread availability of popular programming at the casino showrooms, combined with the relative youth of the city, contributes to lower participation rates in the traditional disciplines. Further research is necessary to determine if Las Vegas residents participate more actively in other types of cultural events (e.g. popular music, etc.) which were not surveyed.

Las Vegas - Mean Frequency of Attendance Among Attenders	Las Vegas	ALL 12 SITES
Jazz	2.45	2.7
Classical Music	2.66	2.84
Opera	1.39	1.86
Musicals	2.2	2.3
Plays	2.37	2.45
Ballet	1.47	1.77
Other Dance	1.92	2.03
Art Museum/Gallery	3.17	2.62
Arts/Crafts Fair/Festival	2.29	2.66
Historic Park/Monument	3.16	2.85

Types of Venues Attended

Distinctly different patterns of venue utilization may be observed among Las Vegas arts attenders, in comparison to other sites. Although Las Vegas attenders utilize fewer traditional performing arts venues than any other site (57%, compared to the 70% average for all sites), college facilities are used more frequently on a relative basis than any other site (24%, compared to an 8% average). Almost one quarter of all performing arts attenders surveyed reported last attending a college facility; clearly, the UNLV facilities and presenting program play a crucial role in the local performing arts environment, particularly in the areas of classical music, ballet, musicals, and stage plays.

Parks and open-air facilities are also important venues for Las Vegas, although only two such venues are listed in this category: the Las Vegas Silver Bowl (capacity 40,000) and the Silver Mountain Ranch State Park (capacity 1,500). These venues account for 30% of jazz attendance and 16% of attendance at musical productions.

Unique to the Las Vegas site is the reported utilization of library venues for performances of classical music, stage plays, and musicals. The Las Vegas - Clark County Library District includes 10 branches with 7 art galleries and various small performance spaces.

Interest in Attending More Frequently

Among those who would like to attend arts events more often, 24% indicated that jazz would be their top priority, the highest ranking for jazz among all sites. This finding is consistent with the musical preferences of a younger population, and most likely reflects the desires of local residents to participate more fully in an entertainment scene loaded with headline jazz artists. Another 25% cited 'Art Museums/Galleries' as their top priority for attending more often. This high rate of interest may relate to a high public awareness of the area's 12 museums and 150 art galleries (estimated).

In contrast to other urban sites studied, only 18% of Las Vegans who would like to attend arts events more often expressed any interest in seeing more opera. The equivalent figure for Chicago was 29% and for Seattle 26%.

Source for demographic and lifestyle data: Equifax Marketing Decision Systems, Encinitas, CA.
Figures for number and size of venues, number of performing arts events, and number of other cultural attractions provided by the Clark County Parks and Recreation Department.

Reno, Nevada

The twin cities of Reno and Sparks, just east of Lake Tahoe on Interstate-80, have traditionally served as a gaming and recreation vacation mecca for residents of the San Francisco Bay Area. Referred to as "the biggest little city in the world," Reno has experienced rapid growth over the past 20 years (much like Las Vegas to the south) and is projected to continue to grow over the coming decade. With a 1990 census population of 238,887, the area is growing at a rate of approximately 2% per year. Only one-third of households have children under 18, 45% are renters, and the median age is about 34 years. The racial composition of the area is predominantly white (91%), with approximately 3.5% Native Americans. People of Spanish origin comprise about 8.6% of the population. The overall picture is one of a metropolitan area dominated by middle and upper-middle class households including many younger, upwardly mobile singles and couples just beginning to establish roots in the community.

About the Sample...

- 14 ZIP Codes were sampled, covering the greater Reno/Sparks area.
- sample size = 401

Sample Demographics*
- 50% female, 50% male
- 84% white, not Hispanic
- 4% Native American; 7% Hispanic
- 17% have incomes > $50,000/yr.
- 27% completed college, 6% have graduate degrees.

* *weighted data*

Arts Activity in Reno

Parallel to its population growth and demographic changes, arts activity in Reno is moving away from traditional European-based programming to a more diverse assortment of multi-cultural performances and festivals. While local arts administrators report that efforts to diversify cultural programming have been slow to take hold, certain events (e.g., Asian Fest, Basque Festival) have been successful. Resident performing arts producers include the Reno Philharmonic, the Nevada Festival Ballet, the Nevada Opera Association, and the community-based Reno Little Theatre. Presenting activity takes place primarily at the University of Nevada-Reno.

Reno Cultural Activity

Cultural Attractions	
Art Museums	1
Art Galleries	30
Arts/Crafts Fairs/Festivals	50
Historic Parks/Sites/Monuments	50
Performing Arts Activity*	
Jazz	235
Classical Music	250
Opera	4
Musicals	5
Plays	30
Ballet	3
Other Dance	50

Number of Reported Performances over a Recent 12-Month Period

In terms of visual arts, three contemporary exhibition spaces have closed in the past three years due to financial constraints and controversy surrounding exhibition of certain works. Local artists report that the cultural community is slowly maturing through the provision of support services and the evolution of community-based organizations which are just beginning to present cultural events.

Arts Participation in Reno

Participation rates for the seven performing arts disciplines surveyed range from high to low, closely reflecting the available supply of programming, with several exceptions. Attendance at jazz performances is the second lowest of all 12 sites, although there does appear to be a fair supply of jazz available in nightclub settings, often in the city's casino hotels. Musical theatre (19%) and drama (15%) participation rates are significantly lower than the averages for all 12 sites (27% and 20%, respectively) and may be attributed to the low supply of musical theatre and stage play productions. Reno currently has no professional theatre company, nor a presenter or producer of musical theatre. Participation rates for 'Ballet' and 'Other Dance' are within several points of the 12-site averages; the Nevada Festival Ballet does occasionally present touring dance companies in Reno, providing a fair supply of dance performances.

Reno's 9% participation rate for 'Opera' was the second highest of all 12 sites, behind Broward County (12%). The supply of opera performances in Reno - 12 performances over the past 12 months - would not tend to support this figure. One explanation may lie in the fact that the Nevada Opera Association produces musical theatre performances during the summer months; perhaps some respondents incorrectly identified musical theatre participation as opera participation.

In terms of attendance at visual arts exhibits and historic sites, participation rates in Reno are notable in two categories: 'Arts/Crafts Fairs and Festivals' (62%, the highest of all 12 sites) and 'Historic Parks/Monuments' (50%, the third highest of all sites after Sedona and Santa Clara County). The very high participation rate for arts and crafts fairs/festivals is due in part to the preponderance of special events and festivals taking place in the Reno/Sparks area, almost all of which have some arts/crafts displays along with the main fare. Annual events include a Chili Cook-Off, Rib Cook-Off, Italian Fest, Asian Fest, Reno Balloon Races (drawing close to 150,000 people over 3 days), and the Reno Air Races (drawing in excess of 200,000). These major events, with sponsorship from the local casinos, generally have modest displays of art and craft work. One specialty event is the annual Holiday Season Crafts Fair sponsored by the Reno/Sparks Convention & Visitors Authority, where holiday-oriented craft work is available for sale each December.

Reno Arts Participation Rates	Reno	ALL SITES (mean)
CORE DISCIPLINES		
Jazz	10%	15%
Classical Music	18%	20%
Opera	9%	6%
Musicals	19%	27%
Plays	15%	20%
Ballet	7%	7%
Other Dance	12%	10%
Art Museum/Gallery	41%	42%
Any of 8 Core Disciplines	57%	62%
OTHER DISCIPLINES		
Arts/Crafts Fair/Festival	62%	49%
Attend Movie Theater	68%	73%
Historic Park/Monument	50%	44%
LITERATURE		
Read Books for Pleasure	76%	73%
Read Plays or Poetry or Novels	76%	69%
Read Plays	9%	8%
Read Poetry	35%	29%
Read Novels/Short Stories	73%	64%
Hear Poetry	14%	15%
Hear Novels/Books	13%	13%
TELEVISION EXPOSURE		
Jazz	35%	36%
Classical Music	43%	44%
Opera	20%	23%
Musicals	28%	29%
Plays	25%	27%
Any Dance	37%	36%
Artists/Art/Art Museums	46%	43%
Any TV Exposure	77%	75%
RADIO OR RECORDINGS		
Jazz	46%	51%
Classical Music	61%	61%
Opera	22%	28%
Musicals	16%	23%
Plays	8%	10%
Any Radio/Recordings	74%	77%

The fact that one of every two survey respondents reported visiting an historic park/site or monument over the past year is also remarkable, and indicates that Reno residents partake of nearby historical attractions on a regular basis. Among those who reported visiting an historic park/site or monument over the past year, the average frequency of participation was 3.51 times, somewhat higher than the average figure of 2.85 times for all 12 sites combined. In addition to its own district of historic homes, Reno

Reno Venues	Performing Arts Facilities		Bars, Clubs & Dinner Theatres		College/Univ. Venues		Alternative Venues		TOTAL	
SEATING CAPACITY	# of Venues	Total Seats	# of Venues	Total Seats	# of Venues	Total Seats	# of Venues	Total Seats	# of Venues	Total Seats
Up to 300	2	450	7	740	3	600	1	300	13	2090
301 - 850	0	0	1	500	1	615	3	1500	5	2615
851 - 1500	1	1428	0	0	0	0	1	1500	2	2928
1501 - 2500	2	4000	0	0	0	0	0	0	2	4000
Over 2501	1	5000	0	0	0	0	1	5700	2	10700
Total Seat Count by Type	6	10878	8	1240	4	1215	6	9000	24	22333

is also close to the historic towns of Carson City and Virginia City which are noted visitor destinations and heritage tourism sites. Additionally, the Pony Express Trail, Donner Pass historic site, and several historic markers in state and national parks are all within a short drive of the Reno/Sparks area.

Reno residents appear to be voracious readers, recording the highest percentage of all 12 sites for the category "read plays, poetry, or novels" (76%). When the figure is broken down for each type of literature, Reno ranks first in the "reading novels/short stories" category (73%) and is second only to Sedona in the "read poetry" category. Consistent with the literature participation rates of the Rural Nevada site, it appears that the literary tradition of the western U.S. is flourishing in the Reno/Sparks metropolitan area, as well.

With regard to arts participation through the electronic media and recordings, respondents in the Reno sample report average participation rates in comparison to the other sites, although participation through audio recordings is lower in several categories. Reno residents appear to be less likely than respondents in other cities to listen to recordings of opera or musical theatre on the radio, or on records, tapes, or CD's.

Reno - Mean Frequency of Attendance Among Attenders	Reno	ALL 12 SITES
Jazz	3.25	2.7
Classical Music	2.63	2.84
Opera	1.93	1.86
Musicals	2.04	2.3
Plays	2.08	2.45
Ballet	2.01	1.77
Other Dance	2.02	2.03
Art Museum/Gallery	2.59	2.62
Arts/Crafts Fair/Festival	2.49	2.66
Historic Park/Monument	3.51	2.85

Venue Types Attended

Traditional venues were last attended by 64% of all Reno arts audiences, compared to a 70% average for all 12 sites. Among the traditional venue types, theatres (39%) and college facilities (10%) were used somewhat more frequently than average, while concert halls or opera houses were attended less frequently (10%). Two large hotel venues, John Ascuaga's Nugget and the Reno Hilton, each seat 2,000 and are primarily used for dinner theatre. Musical theatre attenders most likely classified these two large venues as theatres or nightclubs, rather than dinner theatres. This confusion provides an example of the subjective nature of venue type definitions.

Attendance at 'Nightclubs/jazz clubs', at 16%, is the highest for any site. Musicals and jazz are the primary disciplines presented in 'Nightclubs/jazz clubs', although a number of respondents reported attending ballet and other dance performances at these venues. High rates of arts attendance at nightclubs/jazz clubs are unique to the Nevada sites and are clear evidence of the gaming industry's contribution to entertainment programming and the local facility inventory.

Interest in Attending More Often

It is worth noting that like their neighbors in rural areas of the state, residents of Reno/Sparks listed "visiting art museums" as the single activity they would most like to do more often (25%, compared to 16% for jazz concerts). The data also seem to support the notion that there is an unmet demand for cultural events in the area: 71% said they would like to attend cultural events more often, the third highest percentage of all sites. When asked why they hadn't attended more often, fully 20% mentioned "cost of tickets" as a primary reason, the third highest percentage citing prohibitive ticket prices out of all 12 sites.

Source for demographic and lifestyle data: Equifax Marketing Decision Systems, Encinitas, CA.
Figures for number and size of venues, number of performing arts events, and number of other cultural attractions provided by the Sierra Arts Foundation.

Rural Nevada

The Rural Nevada site is composed of the entire state excluding the metropolitan areas of Reno/Sparks and Las Vegas and includes ten towns ranging in population from 1,000 (in Lincoln County) to 40,000 (Carson City). The 1990 census count for this area was 140,683, of whom 91% are white, 3.5% Native American, and 8.6% of Spanish origin. Nearly half of the households have children under age 18, and almost 38% of residents live in areas classified as "rural". Education levels are relatively low, with 42% listing high school graduation as the highest grade completed and only 14% being college graduates. The area includes relatively high concentrations of upper-middle and middle income families; younger, upwardly mobile singles and couples; and older, lower income working and retired couples.

About the Sample...

- The Rural Nevada site consisted of ten communities - Carson City, Ely, Elko/Carlin, Fallon, Minden/Gardenville, Lincoln County, Tomopah/Goldfield, Virginia City, Winnemucca, and Yerrington. The sample was allocated to the ten communities proportional to their population share. .
- sample size = 401

Sample Demographics*

- 47% female, 53% male
- 82% white, not Hispanic
- 6% Native American; 10% Hispanic
- 17% have incomes > $50,000/yr.
- 19% completed college,
  6% have graduate degree.
  *weighted data

When considering this site, it is important to note that "rural" does not necessarily mean agricultural, but rather implies isolation from urban areas. Some of the smaller communities included in this site are, in fact, home to many professionals and employees of Nevada's casinos, military bases, and community colleges. Local representatives report that arts performances and exhibits are frequently attended by ranchers and schoolteachers. In one sense, the isolated towns are extremely supportive of cultural programming - often the "only game in town" as far as social and entertainment activity.

Rural Nevada Cultural Activity	
Cultural Attractions	
Art Museums	11
Art Galleries	9
Arts/Crafts Fairs/Festivals	19
Historic Parks/Sites/Monuments	12
Performing Arts Activity*	
Jazz	13
Classical Music	29
Opera	1
Musicals	13
Plays	28
Ballet	3
Other Dance	17
*Number of Reported Performances over a Recent 12-Month Period	

Arts Activity in Rural Nevada

A wide range of arts and cultural activity is found across the state, evidenced by successful community theatre companies and presenting organizations which offer touring attractions. Representatives of cultural organizations indicate that audiences are growing more reluctant to attend experimental or non-traditional arts programs. Accordingly, presenters are offering more traditional fare and theatre companies are sticking with the classics. There does not appear to be a strong correlation between size of community and arts activity, and it has been reported that productions and touring arts presentations in some of the smallest towns (Yerrington, Gardnerville, Minden, etc.) outweighs the cultural activity in Carson City (which is also close enough to Reno and South Lake Tahoe for arts patrons to travel for programs).

Arts Participation in Rural Nevada

In terms of participation, attendance rates for five of the seven performing arts disciplines surveyed are well below the averages for the 12 sites; these lower rates reflect the relatively low supply of programs in and isolation of the state's small towns. Two exceptions can be found in the categories of 'Ballet' (5th of 12 sites) and 'Other Dance' (equal to the average for all sites). The higher rates of attendance for ballet and dance performances have three possible explanations. First, touring ballet companies - with underwriting from the Western States Arts Federation (WESTAF) and the Nevada Presenters Network - regularly visit several of the towns in the Rural Nevada site. Additionally, many of the municipalities have active ballet and dance schools, whose dance recitals featuring student performers are well attended. Third, at least three of the communities have recently hosted performances by a touring Ballet Folklorico troupe. Attendance at these performances may have been considered as 'Ballet' participation by survey respondents, regardless of the actual genre of dance performed.

Participation rates for 'Art Museums/Galleries' and 'Historic Sites' are within a few percentage points of the 12-site averages, while attendance at 'Art/Crafts Fair or Festival' is significantly higher (56%) than the average for all 12 sites (49%). Members of the local communities indicate that festivals and art exhibits often take place in venues such as community centers and libraries and that they are quite accessible to the general public (more so than, say, art galleries in urban settings). Reportedly, it is also not uncommon to drive in excess of 100 miles for events and exhibits in neighboring communities.

Frequency of attendance among audiences is lower than average for all disciplines except 'Art Museums/Galleries' and 'Historic Sites', for which the mean frequency of attendance is somewhat higher than the average. The low frequency of attendance figures for performing arts disciplines may be attributed both to the limited supply of programming and to the long distances separating respondents and venues.

Rural Nevada Arts Participation Rates	Rural Nevada	ALL SITES (mean)
CORE DISCIPLINES		
Jazz	7%	15%
Classical Music	10%	20%
Opera	2%	6%
Musicals	12%	27%
Plays	12%	20%
Ballet	8%	7%
Other Dance	10%	10%
Art Museum/Gallery	39%	42%
Any of 8 Core Disciplines	52%	62%
OTHER DISCIPLINES		
Arts/Crafts Fair/Festival	56%	49%
Attend Movie Theater	63%	73%
Historic Park/Monument	42%	44%
LITERATURE		
Read Books for Pleasure	74%	73%
Read Plays or Poetry or Novels	71%	69%
Read Plays	6%	8%
Read Poetry	32%	29%
Read Novels/Short Stories	66%	64%
Hear Poetry	20%	15%
Hear Novels/Books	12%	13%
TELEVISION EXPOSURE		
Jazz	27%	36%
Classical Music	32%	44%
Opera	13%	23%
Musicals	20%	29%
Plays	19%	27%
Any Dance	32%	36%
Artists/Art/Art Museums	41%	43%
Any TV Exposure	67%	75%
RADIO OR RECORDINGS		
Jazz	36%	51%
Classical Music	51%	61%
Opera	14%	28%
Musicals	16%	23%
Plays	7%	10%
Any Radio/Recordings	62%	77%

Perhaps the most fascinating finding from this research is that 20% of respondents reported attending a live poetry reading over the past year, the third highest participation rate in this category for all 12 sites (after Sedona, AZ and Dade County, FL). One annual event which accounts for a good portion of this response is Elko's Cowboy Poetry Festival, which draws visitors from throughout the nation to experience one of the West's oldest traditions: the cowboy poet who recites verse from memory, often around a campfire setting. Even more surprising, however, are reports of frequent poetry readings taking place throughout the state in bars,

Rural Nevada Venues	Performing Arts Facilities		Bars, Clubs & Dinner Theatres		College/Univ. Venues		Alternative Venues		TOTAL	
SEATING CAPACITY	# of Venues	Total Seats	# of Venues	Total Seats	# of Venues	Total Seats	# of Venues	Total Seats	# of Venues	Total Seats
Up to 300	7	1355	9	880	3	300	33	4785	52	7320
301 - 850	7	3990	1	550	0	0	20	10120	28	14660
851 - 1500	1	924	0	0	0	0	3	3800	4	4724
1501 - 2500	0	0	0	0	0	0	1	2500	1	2500
Over 2501	0	0	0	0	0	0	2	6500	2	6500
Total Seat Count by Type	15	6269	10	1430	3	300	59	27705	87	35704

libraries, and alternative settings. Aside from the cowboy poetry tradition, there appears to be a fascination with the spoken word and the traditional art of storytelling in this rural western state. Many contemporary American authors have chosen to write about and/or live in the western and Mountain states and appear to be contributing to an historic tradition by helping stimulate a renewed interest in literary pursuits by residents of Nevada.

In terms of media exposure to the arts, participation rates for residents of rural Nevada are generally well below those for the other sites; these lower rates reflect a relatively low supply of programming. The rate for overall exposure to radio broadcasts or recordings of traditional arts - 62% - is, in fact, the lowest of all 12 sites, almost certainly because of the dearth of radio stations available to residents of this vast state.

Venue Types Attended

Several striking differences are apparent between the venue types attended by Rural Nevada audiences and by respondents in other survey sites. As would be expected, fewer "traditional" venue types were attended by arts participators in the rural Nevada site. The category 'Concert Hall or Opera House' only accounted for 7% of attendance in comparison to an average of 18% for all 12 sites combined. 'Civic Centers', on the other hand, were utilized by more than twice as many Rural Nevada arts attenders (25%, ranks first). These facilities, which are used for all types of performances, include community and convention centers (e.g., Fallon Community Center, seating 450; Wellington Community Hall, seating 250; etc.) located in most of the small communities scattered around the state.

Rural Nevada - Mean Frequency of Attendance Among Attenders	Rural Nevada	ALL 12 SITES
Jazz	2.55	2.7
Classical Music	2.51	2.84
Opera	1.17	1.86
Musicals	1.53	2.3
Plays	1.48	2.45
Ballet	1.5	1.77
Other Dance	1.64	2.03
Art Museum/Gallery	2.7	2.62
Arts/Crafts Fair/Festival	2.19	2.66
Historic Park/Monument	3.11	2.85

All three of the Nevada sites participating in this study showed high utilization of 'Nightclub/Jazz club' venues, reflecting the abundance of programming in casinos and nightclubs supported by the gaming industry. Not only jazz attenders used these venues, but also attenders of 'Musicals' and 'Other Dance'. Finally, 'Secondary Schools' also serve a disproportionate number of arts attenders in Rural Nevada (9%, ranks first). School facilities are found throughout the ten communities comprising this site, primarily small theatres in the 200 to 700-seat range.

Interest in Attending More Often

64% of rural Nevada respondents indicated an interest in attending cultural events more often. When asked about the single cultural activity that they would like to do more often, 'Art Museums/ Galleries' were cited by 36% of all respondents - the highest percentage interested in any single activity across all 12 sites. The geographical isolation of respondents is clearly a deterrent to increased arts attendance. When asked about the primary reason for not attending arts events more frequently, 26% indicated 'distance/travel time/inconvenient location' as the most significant factor. This reason is the most frequently cited barrier to attendance for this site, and Rural Nevada also has the highest response rate in this category among all sites.

Source for demographic and lifestyle data: Equifax Marketing Decision Systems, Encinitas, CA.

Special thanks to the Nevada State Council on the Arts for collecting and compiling information on arts activities and venues from 10 communities in Rural Nevada.

Sedona, Arizona

The Greater Sedona area has grown rapidly over the past decades, from a 1970 population of 8,200 to more than 15,500 in 1990. The population is largely white, upper middle income, and almost a third are classified as single. Education levels are significantly higher than the national average. The overall picture is one of a fairly homogeneous community of middle and upper-middle class households with few at the extremes of wealth or poverty. Seniors comprise almost a quarter of all households.

About the Sample...

- telephone exchanges 282 and 284 were sampled (Area Code 602)
- 91% reside in ZIP Code 86336.
- includes households in southern Coconino and western Yavapai counties
- sample size = 402

Sample Demographics*
- 54% female, 46% male
- 91% white, not Hispanic
- 17% have incomes > $50,000/yr.
- 35% completed college;
  8% have graduate degrees.

**weighted data*

Arts Activity in Sedona

Sedona is remarkable for its large population of visual artists and art galleries. Over the past decades, artists were drawn to the area's scenic beauty and affordable living and studio space. Commercial art galleries soon followed, capitalizing on the influx of visitors and growing population of upper income residents.

Rising interest in the "American Southwest" cultural aesthetic, especially in art, architecture and interior design, has helped to position Sedona (along with Flagstaff, Scottsdale, Santa Fe and Albuquerque) at the forefront of interest in Native American-inspired and traditional design, arts and crafts. Three historical museums showcasing local and Native American history are located within a 30-mile radius of Sedona.

Sedona Cultural Activity

Cultural Attractions	
Art Museums	1
Art Galleries	28
Arts/Crafts Fairs/Festivals	7
Historic Parks/Sites/Monuments	15
Performing Arts Activity*	
Jazz	10
Classical Music	30
Opera	4
Musicals	40
Plays	75
Ballet	2
Other Dance	6

****Number of Reported Performances over a Recent 12-Month Period***

Performing arts presenters in Sedona take advantage of scenic outdoor settings, notably the annual Jazz on the Rocks festival, which draws close to 5,000 people each summer. Phoenix residents (127 miles to the south) account for nearly half of the audience for this popular event, while another third of the audience is drawn from out-of-state.

Residents of Sedona are able to partake of community theatre productions and a limited supply of touring arts events, but they frequently travel to nearby Flagstaff and even to Phoenix for large scale musical theatre, opera, and classical music performances. Representatives of the arts community report that the lack of a large performance facility (1,000+ seats) or of a suitably-equipped smaller theatre (250-350 seats) limits the supply of performing arts programs.

Arts Participation in Sedona

Sedona's high 'Jazz' participation rate of 19% (ranks #2 of 12 sites) may be attributed in part to the popular Jazz on the Rocks event held each summer, since 36% of jazz attenders reported 'Park or Open-Air Facility' as the venue they most recently attended for jazz. Another 21% of jazz attenders saw their last jazz performance in a nightclub/jazz club. Although jazz participation is relatively high, Sedona residents who attend jazz go less frequently than their counterparts in other cities (mean frequency of 1.7 times per jazz attender, compared to a 12-site average of 2.7 times).

Sedona respondents also reported comparatively high participation rates for 'Plays' (ranks 2nd) and 'Other Dance' (ranks 1st with Seattle). The high participation rate for 'Other Dance' can be explained in part by the activities of two local resident dancers, each of whom offers classes in modern dance and occasional performances in the area. Dance participation may continue to rise, as a local presenting organization began presenting touring modern dance companies in 1992.

Seventy five performances of non-musical stage plays were reported - nearly twice as many as any other discipline for Sedona. 'Theatres' (34%), followed by 'Park or Open-Air Facility' (23%) were the most frequently attended venue types for 'Plays'.

With 15 out of 20 venues seating 300 or less, Sedona's facility inventory favors the types of performances which are best presented in intimate spaces, including plays and small-scale musical productions. Moreover, the predominance of 'alternative' venue types in Sedona (12 out of 20, not including nightclubs) promotes the kinds of performances which can best be adapted to non-traditional performing arts spaces such as churches, resorts, open-air facilities, and local schools.

Sedona's small population base and lack of larger performing arts venues limits the supply of opera, ballet, and classical music, although the Sedona Chamber Music Society and the Verde Valley Concert Association present touring attractions from time to time. The relatively low participation rates for traditional performing arts disciplines correspond to the limited supply of product. Out-of town arts participation (including organized bus excursions to Flagstaff and Phoenix) also factors into these rates. Although Sedona has no college/university performing arts facilities, 23% of classical music attenders saw their most recent concert at a college facility - most likely referring to Northern Arizona University's campus in Flagstaff.

Sedona Arts Participation Rates	Sedona	ALL SITES
LIVE PERFORMING ARTS		
Jazz	19%	15%
Classical Music	17%	20%
Opera	4%	6%
Musicals	24%	27%
Plays	25%	20%
Ballet	3%	7%
Other Dance	13%	10%
Any of 7 Perf. Arts Disciplines	54%	52%
OTHER DISCIPLINES		
Art Museum/Gallery	77%	42%
Arts/Crafts Fair/Festival	57%	49%
Attend Movie Theater	84%	73%
Historic Park/Monument	60%	44%
LITERATURE		
Read Books for Pleasure	82%	73%
Read Plays or Poetry or Novels	74%	69%
Read Plays	9%	8%
Read Poetry	42%	29%
Read Novels/Short Stories	70%	64%
Hear Poetry	22%	15%
Hear Novels/Books	20%	13%
TELEVISION EXPOSURE		
Jazz	29%	36%
Classical Music	40%	44%
Opera	17%	23%
Musicals	33%	29%
Plays	34%	27%
Any Dance	41%	36%
Artists/Art/Art Museums	61%	43%
Any TV Exposure	82%	75%
RADIO OR RECORDINGS		
Jazz	52%	51%
Classical Music	70%	61%
Opera	21%	28%
Musicals	22%	23%
Plays	13%	10%
Any Radio/Recordings	82%	77%

Sedona Venues	**Performing Arts Facilities**		**Bars, Clubs & Dinner Theatres**		**College/Univ. Venues**		**Alternative Venues**		**TOTAL**	
SEATING CAPACITY	# of Venues	Total Seats	# of Venues	Total Seats	# of Venues	Total Seats	# of Venues	Total Seats	# of Venues	Total Seats
Up to 300	1	170	7	540			7	710	15	1420
301 - 850							3	1400	3	1400
851 - 1500							2	2000	2	2000
1501 - 2500									0	0
Over 2501							1	5000	1	5000
Total Seat Count by Type	1	170	7	540	0	0	13	9110	21	9820

An unprecedented 77% participation rate for 'Art Museums/Galleries' places Sedona first among the twelve cities studied by a wide margin (Seattle is 2nd with a 52% rate). Sedona not only has the highest participation rate in this category, but the mean frequency of participation (3.95 times for Sedona) is significantly higher than the average figure for all 12 sites (2.62). The large number of artists and art galleries and high level of visual arts activity in the region (i.e. studio tours, gallery walks, etc.) clearly translates into high public participation and proves that this community enjoys an intensity of interest in the visual arts unique to a handful of American cities.

The high level of interest in the visual arts also appears to carryover into other artistic disciplines; Sedona respondents reported high participation rates for literature, film, historic sites, and performing arts through the media. Sedona's 60% public participation rate for 'Historic Sites' (ranks 1st among the 12 sites) most likely relates to several factors, including the large number of Native American landmarks and the historical character of the area. This high rate is underscored by a comparatively high mean frequency of participation (3.9 times) compared to other sites.

Sedona - Mean Frequency of Attendance Among Attenders	**Sedona**	**ALL 12 SITES**
Jazz	1.70	2.70
Classical Music	2.80	2.84
Opera	2.72	1.86
Musicals	2.23	2.30
Plays	1.59	2.45
Ballet	1.23	1.77
Other Dance	3.32	2.03
Art Museum/Gallery	3.95	2.62
Arts/Crafts Fair/Festival	2.49	2.66
Historic Park/Monument	3.90	2.85

Top honors also go to Sedona for attendance at movie theatres. Fully 84% of the sampled households reported attending the cinema over the past year - the highest participation rate for any category for all of the 12 sites. These data may reflect both an interest in film and a limited supply of entertainment alternatives in this geographically-isolated community. According to local representatives, going to the movies is a frequent social activity in Sedona.

Sedona residents also show impressive participation rates for literature, ranking high or highest in almost every category. Most notable are participation rates for reading poetry (42%, ranks first) and for attending readings of poetry (22%, ranks first). Sedona also ranks first (tied with Seattle) for 'Reading Books for Pleasure'. Although figures are not available, a sizable community of writers may partially account for a high awareness of literature, in addition to the large percentages of seniors with more leisure time to read.

Arts Participation through the Media

Despite Sedona's distance from any large urban area, media participation rates for the arts - both on television (82% report watching at least one arts program) and radio/recordings (also 82%) - are high across all disciplines. The mountainous landscape of the Sedona area limits the reach of broadcast television, creating a strong market for cable TV. Thus, a preponderance of homes have access to arts programming on cable channels. Additionally, Phoenix's public television station (KAET) draws many members from the Sedona area, and students at the Sedona Arts Center are encouraged to watch "how-to" visual arts classes offered on KAET. Also contributing to the high media arts participation rates may be the limited number of live entertainment alternatives, the availability of more leisure time for some residents (i.e. seniors), and a high community consciousness of the arts and culture.

Venues Types Attended

Overall, traditional performing arts venues (i.e. theatres, concert halls, opera houses, etc.) were last attended by 60% of performing arts attenders in Sedona. Only Las Vegas has a lower figure, at 57%. Instead, Sedona arts attenders make use of 'Parks and Open-Air Facilities' (14%, ranks first), 'Museums and Galleries' (8%, ranks first), and 'Secondary Schools' (6%, ranks second to Rural Nevada). Surprisingly, the types of performances most frequently seen in Sedona's art galleries are musicals and stage plays, not classical music. Local school facilities are utilized most frequently for 'Classical Music', 'Jazz', and 'Other Dance.'

Interest in Attending More Frequently

With the large supply of art galleries, it is little wonder that residents in this community express a strong desire to visit museums and galleries more often. Among those who would like to participate in the arts more frequently, 74% expressed an interest in attending museums/galleries more frequently, and 27% singled out museums/galleries as the one cultural activity that they would like to do more often. Across all 12 sites, 'Art Museums/Galleries' consistently garner the highest percentage of interest among those who would like to participate in the arts more often, although by a slimmer margin than at Sedona. 'Musicals' (63%) and 'Plays' (60%) also rank high in terms of interest among those who would like to attend more frequently, as opposed to 'Opera' (17%, ranks last), which generates relatively little interest in Sedona.

Source for demographic and lifestyle data: Equifax Marketing Decision Systems, Encinitas, CA.
Figures for the number and size of venues, number of performing arts events, and number of other cultural attractions provided by the Sedona Department of Arts and Culture.

Winston-Salem, North Carolina

Forsyth County is situated just east of the Appalachian mountain range among the lush green hills and tobacco farms of central North Carolina; it includes Winston-Salem and several rural communities surrounding the city. Two neighboring cities - Greensboro (20-miles to the east) and High Point to the southeast, join Winston-Salem to form a triangle of population centers within easy driving distance of each other. Among the county's 1990 population of 265,878, 74% are white, 25% African-American, and other racial minorities comprise only 1% of the population. More than one-third of households in the area have children under 18.

Education levels for Forsyth County exceed national figures but contrast sharply to other sites. While 24% of Forsyth County adults (25+) have Bachelor's degrees, this figure rises to 33% for both Santa Clara County and King County/Seattle, but falls to 19% for Broward County. The U.S. average is 20%.

About the Sample...

- Sampled area includes all of Forsyth County, North Carolina, including Winston-Salem. (Does not include Greensboro or High Point.)
- sample size = 403

Sample Demographics*
- 54% female, 46% male
- 77% white, not Hispanic; 20% Black
- 23% have incomes > $50,000/yr.
- 28% completed college;
  7% have graduate degrees

**weighted data*

In addition to the large percentages of country families and low-income urban dwellers, Forsyth County also includes strong numbers of affluent families (almost 10% of all households). With estimated 1992 median household income at $32,320, the area closely resembles Broward County, FL from an economic standpoint and compares favorably to the $29,920 median income for Allegheny County, PA (Pittsburgh).

Winston-Salem Cultural Activity	
Cultural Attractions	
Art Museums	4
Art Galleries	27
Arts/Crafts Fairs/Festivals	15
Historic Parks/Sites/Monuments	4
Performing Arts Activity*	
Jazz	30
Classical Music	83
Opera	11
Musicals	36
Plays	190
Ballet	12
Other Dance	31

**Number of Reported Performances over a Recent 12-Month Period*

Arts Activity in Forsyth County

The Winston-Salem area benefits from a wealth of activity in both performing and visual arts disciplines. The Winston-Salem Symphony and the Piedmont Opera Theatre contribute to a lively musical scene, although local productions in the areas of chamber music, choral music, and dance are limited. In part, the generally high level of arts activity is due to the presence of several colleges and universities with active arts programs, including Wake Forest, Winston-Salem State, Salem College, and especially the North Carolina School of the Arts, which presents over 500 performances in five theatres annually (including student productions, faculty recitals, etc.).

Jazz music performances are limited, for the most part, to activity in local clubs. Representatives of the local cultural community indicate a need for facilities in the range of 750 - 900 seats and a major hall of at least 3,500 seats. Reynolds Auditorium, one of the area's larger facilities (capacity 1,922), badly needs capital improvements according to local sources.

A variety of high quality crafts shows, sponsored by the Piedmont Craftsmen, the Carolina Crafters, and the Winston-Salem Crafts Guild, takes place annually at the Convention Center. Several small community non-profit galleries also offer exhibition opportunities for local artisans. Old Salem, a major historical attraction, draws many thousands of visitors to the area annually and serves as a focal point for local cultural activity.

Winston-Salem Arts Participation Rates	Winston-Salem	ALL SITES (mean)
CORE DISCIPLINES		
Jazz	13%	15%
Classical Music	19%	20%
Opera	4%	6%
Musicals	17%	27%
Plays	22%	20%
Ballet	7%	7%
Other Dance	9%	10%
Art Museum/Gallery	32%	42%
Any of 8 Core Disciplines	50%	62%
OTHER DISCIPLINES		
Arts/Crafts Fair/Festival	45%	49%
Attend Movie Theater	65%	73%
Historic Park/Monument	46%	44%
LITERATURE		
Read Books for Pleasure	69%	73%
Read Plays or Poetry or Novels	66%	69%
Read Plays	7%	8%
Read Poetry	32%	29%
Read Novels/Short Stories	60%	64%
Hear Poetry	13%	15%
Hear Novels/Books	15%	13%
TELEVISION EXPOSURE		
Jazz	30%	36%
Classical Music	36%	44%
Opera	16%	23%
Musicals	26%	29%
Plays	22%	27%
Any Dance	32%	36%
Artists/Art/Art Museums	40%	43%
Any TV Exposure	67%	75%
RADIO OR RECORDINGS		
Jazz	43%	51%
Classical Music	58%	61%
Opera	21%	28%
Musicals	14%	23%
Plays	11%	10%
Any Radio/Recordings	70%	77%

Arts Participation in Forsyth County

Generally, arts participation rates in Forsyth County are average or below average compared to the 11 other sites studied. Participation rates for 'Jazz' (13%), 'Classical Music' (19%), 'Opera' (4%), 'Ballet' (7%), and 'Other Dance' (9%) are not significantly different than average figures for the combined 12 sites. Overall, only 50% of Forsyth County respondents reported attending at least one of the 8 "core" disciplines (7 performing arts disciplines plus 'Art Museums/Galleries') surveyed - the lowest rate for any site. This rate is comparable to Rural Nevada (52%) and Dade County, FL (52%) but well behind the larger urban sites studied (e.g., Seattle at 69% "core" participation). Mean frequency of attendance among those who do participate is also lower than average across all performing arts disciplines.

Forsyth County's strong participation rate for 'Plays' (22%, compared to a 12-site average of 20%) is linked to a healthy theatre community, both academic and community-based. In addition to frequent student theatre productions, the North Carolina School of the Arts also presents performances by touring companies. Wake Forest University also has an active drama department. Winston-Salem is home of the North Carolina Black Repertory Theatre, which every other year hosts the National Black Theatre Festival, a major cultural and tourist attraction with some 75 performances in 2 weeks.

Based in High Point, a short distance to the southeast, the North Carolina Shakespeare Festival attracts audiences from a wide area and contributes to the supply of theatre activity in Forsyth County.

In contrast to the solid participation rate for 'Plays', only 17% of Forsyth County respondents reported attending a musical theatre production, compared to a 12-site average of 27%, and the second lowest

Winston-Salem Venues	Performing Arts Facilities		Bars, Clubs & Dinner Theatres		College/Univ. Venues		Alternative Venues		TOTAL	
SEATING CAPACITY RANGES	# of Venues	Total Seats	# of Venues	Total Seats	# of Venues	Total Seats	# of Venues	Total Seats	# of Venues	Total Seats
Up to 300	1	294	13	2500	2	388	48	5286	64	8468
301 - 850	2	890	3	1050	4	2346	13	7163	22	11449
851 - 1500					1	1380	11	11893	12	13273
1501 - 2500	1	2000			2	4100	6	12322	9	18422
Over 2501	2	7600					6	72837	8	80437
Total Seat Count by Type	6	10784	16	3550	9	8214	84	109501	115	132049

rate after Rural Nevada. Musical theatre activity is generally limited to presentations and productions sponsored by the North Carolina School of the Arts. The School's 'Broadway Preview' series serves as a testing ground for Broadway-bound productions. (Neil Simon's *Lost in Yonkers* was originally built by the School.) Touring productions such as *Grand Hotel* easily sell out the 1,380-seat Stevens Center, indicating excess market demand for musical theatre. The area lacks a larger venue with the technical capabilities requisite for major productions.

Contrary to this research, only a small percentage of musical theatre attenders reported last attending a college facility. These results imply that respondents were generally unable to distinguish between the different categories of traditional venue types (concert hall/opera house, civic center, theatre, and college facility) which are not mutually exclusive. (For example, a concert hall may also be a college facility, and either answer would be correct.)

Participation rates for 'Art Museums/Galleries', at 32%, is also the lowest of any site studied, although 4 museums and 27 art galleries serve the area. Attendance at arts/crafts fairs or festivals is substantially higher, at 45%, although this figure is still below average in comparison to other sites. The historic character of the area, highlighted by Old Salem, probably accounts for higher-than-average participation in 'Historic Sites' (46%, comparable to Philadelphia's 47% rate in this category).

Literature participation rates are average or below average, with the exception of reading poetry, for which a 32% participation rate was reported (compares to a 12-site average of 29%). Forsyth County respondents are also somewhat more likely than their counterparts in other cities (urban areas, especially) to attend readings of books, with a participation rate of 15% in this category.

Winston-Salem - Mean Frequency of Attendance Among Attenders	Winston-Salem	ALL 12 SITES
Jazz	2.15	2.7
Classical Music	2.38	2.84
Opera	1.4	1.86
Musicals	2.07	2.3
Plays	1.87	2.45
Ballet	1.37	1.77
Other Dance	1.75	2.03
Art Museum/Gallery	2.98	2.62
Arts/Crafts Fair/Festival	2.07	2.66
Historic Park/Monument	2.48	2.85

Two-thirds of all respondents (67%) reported some exposure to the arts on television, although this figure ranks last among the 12 sites, along with Rural Nevada. The area's relatively small population base and its distance from any large urban area limit the supply of cultural programming on television, which may account for these depressed rates. Similarly, exposure to the arts on the radio is limited.

Generally, lower education levels compared to other sites combined with limited access to certain types of arts events seem to keep Forsyth County's arts participation rates at average levels.

Venue Types Attended

More than any other site, Forsyth County respondents utilize traditional performing arts venue types, with 82% of all audiences reporting attendance at a theatre (41%), a concert hall/opera house (19%), a civic center (13%), or a college facility (10%). Considering the predominance of programming offered by educational institutions, attendance at college facilities may be under-reported/confused with other venue types. Despite the high rate of attendance at traditional halls, alternative venues are not lacking in the facility inventory. These spaces range from small rooms in libraries and museums/galleries to 14 mid-sized theatres and auditoria in secondary schools throughout the area. Church spaces, some quite large, are also available for performances, although reported utilization of these spaces (for the disciplines covered) was very low.

Also of interest is the low utilization of 'Parks and Open-Air Facilities' - 3%, the lowest figure in this category for any site. Jazz, the most common type of outdoor programming, is seen indoors by over 90% of Forsyth County jazz attenders. Although six open-air facilities including Winston Square Park, Tanglewood Park, and Miller Park are part of the local facility inventory, they are used infrequently for performing arts events. (The Symphony offers summer concerts at Tanglewood Park.)

Interest in Attending More Often

Forsyth County respondents showed comparatively high interest levels in attending classical music concerts more frequently (15% designated 'Classical Music' their top priority, ranks 1st with Reno, NV) but a distinct lack of interest in seeing more 'Opera' (top priority for only 2%, ranks last). Interest in attending 'Plays' more frequently was also higher than average (16% specified 'Plays' as the single type of event that they would like to attend more often, compared to 12% for all sites). These results provide another example of high participation and high interest in the same discipline. Overall, just 57% of those surveyed expressed an interest in attending arts events more often, the lowest figure for any site by 7%.

Source for demographic and lifestyle data: Equifax Marketing Decision Systems, Encinitas, CA.
Figures for number and size of venues, number of performing arts events, and number of other cultural attractions provided by the Arts Council Winston-Salem/Forsyth County.

King County, Washington

King County, Washington had just over 1.5 million residents in 1990, of whom approximately one-third lived in the City of Seattle. Between 1980 and 1990, the area's population grew nearly 20%. Some 31 municipalities comprise King County and an additional one-third of the population resides in unincorporated rural and suburban areas west of Lake Washington. 1990 median household income for King County was $38,243, with nearly 34% of households having incomes over $50,000. Of the 12 sites studied, Seattle most closely resembles Chicago and Philadelphia in terms of affluence (despite its comparatively small size), and periodically receives mention as one of America's most livable cities.

About the Sample...

- Sampled area includes all of King County, Washington, including Seattle and Bellevue.
- sample size = 406

Sample Demographics*

- 51% female, 49% male
- 87% white, not Hispanic
  4% African-American, 6% Asian
- 27% have incomes > $50,000/yr.
- 41% completed college;
  10% have graduate degrees

**weighted data*

With a white population of 88%, King County's African-American and Asian populations each represent just over 4%, with Hispanic residents accounting for only 2.1%. Households with children under 18 represent just over one-third of the total households, the remainder being single and married couples without children. With 17% of respondents aged 25 - 29 (the largest percentage in this age category for all 12 sites) and with the largest percentage of college graduates of any site (46%), King County (and Seattle in particular) continue to earn a reputation as a desirable place for young people to establish roots.

Arts Activity in King County

The City of Seattle remains the cultural capital of the county, recognized for its world-class opera company, ballet, and symphony. A new Art Museum and several non-profit exhibition spaces, along with the University of Washington's exhibition facilities and performing arts presentations, offer a well-rounded slate of activities. Two of the most vibrant areas of arts activity are Seattle's "fringe" theatres and the city's modern dance community. Reportedly, Seattle boasts the most "theatre" per capita of all U.S. cities. Local arts community representatives describe a "critical mass, a crucible of experimentation" in Seattle's theatre community which is attracting playwrights and actors from across the country. Nearly fifty small and experimental theatre ensembles are organized as "Seattle Fringe Theatres" and present an annual Fringe Theatre Festival. The modern dance community has also prospered lately; local choreographers such as Mark Morris have gained international recognition, and an annual festival of dance (Allegro) draws sizable audiences.

King County Cultural Attractions	
Art Museums	12
Art Galleries	184
Arts/Crafts Fairs/Festivals	350
Historic Parks/Sites/Monuments	480

In the remainder of King County, almost half of the municipalities have active arts commissions involved in programming and services to artists and arts organizations. In the upscale community of Bellevue, the Bellevue Art Museum and Bellevue Philharmonic as well as the Village Theatre in Issaquah have become attractions for Seattle residents in addition to serving residents of the outlying communities. At least two new cities (Federal Way and SeaTac) are pursuing development of arts programs and facilities, while other municipal arts commissions (Kirkland, Redmond, Kent, Renton, Issaquah) are involved in presenting and public art programs.

Community residents report that musical theatre and classical music performances are most popular throughout the county, with less jazz, dance, and opera activity. Arts and crafts festivals are also popular attractions in many of the localities. Continued public support of the arts and culture in King County is guaranteed through a new countywide Hotel/Motel Tax fund, of which 70% will go to funding cultural facilities, with another 20% dedicated to heritage organizations for capital expenditures and interpretive and educational programs.

Arts Participation in King County

Seattle and King County residents attend most traditional performing arts disciplines at average rates; reported attendance at jazz, classical music, opera, and musical theatre are all within one percentage point of the 12-site averages and are not significantly different from several other urban sites studied, including Pittsburgh and Chicago. However, significantly higher participation rates for theatre, ballet, and other dance are remarkable.

Attendance at 'Plays' in King County is the highest of all 12 sites at 29% (compared to a 12-site average of 20%). As noted above, Seattle is recognized as a center of theatrical activity in the Pacific Northwest, with large numbers of both mainstream and "fringe" theatres (over 75 altogether) supported by a healthy inventory of small venues in the 100 - 500 seat range.

King County's participation rates for 'Ballet' and 'Other Dance', at 13% each, compare favorably to 12-site averages of 7% and 10%, respectively. The Pacific Northwest Ballet, based in Seattle, has received widespread attention as one of the country's leading companies and contributes to the area's strong ballet participation rate. Frequent local dance productions, spawned by Seattle's thriving modern dance community, as well as presentations of touring companies by the University of Washington, may account for strong participation in 'Other Dance'.

King County Arts Participation Rates	King County	ALL SITES (mean)
CORE DISCIPLINES		
Jazz	16%	15%
Classical Music	20%	20%
Opera	7%	6%
Musicals	26%	27%
Plays	29%	20%
Ballet	13%	7%
Other Dance	13%	10%
Art Museum/Gallery	52%	42%
Any of 8 Core Disciplines	69%	62%
OTHER DISCIPLINES		
Arts/Crafts Fair/Festival	55%	49%
Attend Movie Theater	78%	73%
Historic Park/Monument	44%	44%
LITERATURE		
Read Books for Pleasure	82%	73%
Read Plays or Poetry or Novels	75%	69%
Read Plays	9%	8%
Read Poetry	33%	29%
Read Novels/Short Stories	71%	64%
Hear Poetry	16%	15%
Hear Novels/Books	18%	13%
TELEVISION EXPOSURE		
Jazz	40%	36%
Classical Music	38%	44%
Opera	21%	23%
Musicals	26%	29%
Plays	26%	27%
Any Dance	36%	36%
Artists/Art/Art Museums	53%	43%
Any TV Exposure	78%	75%
RADIO OR RECORDINGS		
Jazz	58%	51%
Classical Music	65%	61%
Opera	28%	28%
Musicals	21%	23%
Plays	10%	10%
Any Radio/Recordings	78%	77%

King County Venues	Performing Arts Facilities		Bars, Clubs & Dinner Theatres		College/Univ. Venues		Alternative Venues		TOTAL	
SEATING CAPACITY	# of Venues	Total Seats	# of Venues	Total Seats	# of Venues	Total Seats	# of Venues	Total Seats	# of Venues	Total Seats
Up to 300	21	3550	1	90	2	386	14	3030	38	7056
301 - 850	9	4204	1	450	1	708	6	2585	17	7947
851 - 1500	3	3337	N/A	N/A	1	1206	1	1182	5	5725
1501 - 2500	1	2130	N/A	N/A	N/A	N/A	N/A	N/A	1	2130
Over 2501	2	6071	N/A	N/A	N/A	N/A	N/A	N/A	2	6071
Total Seat Count by Type	36	19292	2	540	4	2300	21	6797	63	28929

Among the 12 sites studied, King County records the second highest participation rate for 'Art Museums/Galleries' (52%, second to Sedona); this rate is significantly higher than Chicago's 42% rate and Philadelphia's 44% rate. One explanation may lie in the recent opening of the new Seattle Art Museum and the high community awareness (or "honeymoon effect") associated with the opening of such a high profile cultural facility. The Bellevue Art Museum and other smaller art exhibits throughout the county also appear to be drawing sizable audiences. King County also shows healthy figures for attendance at 'Arts/Crafts Fairs or Festivals' and at 'Movies' (78%, ranks first with San Jose); both of which are consistent with a youthful population.

Also of particular interest are participation rates for literary pursuits. King County residents rank first among the 12 sites (82%, tied with Sedona) in the category of 'Reading Books for Pleasure'. The uniformly high participation rates for other literary categories in comparison to the other survey sites (ranks 1st, 2nd, or 3rd in all categories) reflect a well-educated population. Also indicative of the unique cultural environment of Seattle is a high participation rate for attending public readings of books/novels (18%, second to Sedona, and significantly higher than any other urban site). Of late, Seattle has been referred to as the "coffee capital of the nation", with high per-capita sales of gourmet coffees and a thriving network of coffee houses and bookstore/cafes which frequently offer public readings and are patronized primarily by young people.

King County - Mean Frequency of Attendance Among Attenders	King County	ALL 12 SITES
Jazz	2.69	2.7
Classical Music	2.64	2.84
Opera	1.8	1.86
Musicals	2.68	2.3
Plays	2.81	2.45
Ballet	1.52	1.77
Other Dance	2.18	2.03
Art Museum/Gallery	3.26	2.62
Arts/Crafts Fair/Festival	2.59	2.66
Historic Park/Monument	3.23	2.85

The King County site is also noteworthy for its high rates of television exposure to the arts: 40% viewed a jazz performance on television (ranks 1st), and 53% watched at least one visual arts program on television (ranks 2nd).

Reasons for Not Attending More Often

One of the most revealing statistics from the research concerns the reasons for not attending more frequently. 74% of all King County respondents (the highest figure for any site studied) expressed a desire to participate in the arts more frequently. Among these people, 26% cited 'Cost of Tickets' as a reason for not attending more often; again, this rate was the highest figure among the 12 sites. Several demographic and economic factors may bear upon this finding. First, the younger population of Seattle, while interested in attending arts events, has less means to do so by virtue of their lower incomes. Alternatively, these people may be drawn to the lower-cost ticket prices and non-traditional programming offered by the many "fringe" theatres and fledgling modern dance companies in the area.

The overall economic climate of the area also corroborates this finding. High demand for jobs in the Seattle area tends to depress income levels (particularly in the wake of large-scale layoffs by Boeing), while the cost of living remains relatively high in comparison to other sites studied. The resulting pressure on disposable income exacerbates the economic barriers to arts attendance, particularly among young people.

Venue Types Attended

Over 3/4 of those who reported at least one attendance at a live performance over the past year last attended a traditional venue ('Concert Hall or Opera House' - 25%, 'Civic Center' - 5%, 'Theatre' - 42%, 'College Facility' - 5%). Attendance at all other venue types, including 'Nightclubs', 'Churches or Synagogues', and 'Parks or Open-Air Facilities', was average or below average compared to the other sites studied. Especially for this site, "purpose-built" facilities tend to be used for their respective disciplines. For example, 72% of opera attenders last attended an opera house; 72% of theatre attenders (both musicals and non-musical stage plays) last attended a traditional theatre venue; 32% of jazz attenders last attended a jazz club; 44% of classical music attenders last attended a concert hall, etc. From the data collected, the facility inventory appears to complement the supply of arts activity, at least within the disciplines queried.

Interest in Attending More Often

Nearly three-quarters of all respondents expressed a desire to participate in the arts more often - the highest figure for any site - and an encouraging figure for the Seattle arts community. Interest levels in specific disciplines was not significantly different than average figures for all sites, with several exceptions. 63% expressed an interest in attending 'Plays' more frequently (ranks 1st with Chicago and Sedona), while 16% indicated that attending more 'Plays' was their single highest priority (ranks 1st with Winston-Salem). Given the already high participation rate for 'Plays', this high interest in attending more theatre reinforces the notion that high participation tends to breed even more interest - a phenomenon observed throughout this study. Stated another way, the data suggests that supply and demand (for arts activity) are not necessarily related in the traditional economic sense, but rather can stimulate each other to achieve higher consumption levels.

Source for demographic and lifestyle data: Equifax Marketing Decision Systems, Encinitas, CA.
Figures for the number and seating capacities of venues, and estimates for the number of cultural attractions provided by the Seattle Arts Commission. Additional information provided by the King County Arts Commission.

Chicago Metropolitan Area, Illinois

With a 1990 census population of 7.26 million, the Chicago site (including 5 counties) is by far the most populous of the 12 sites surveyed, providing a sharp contrast to the rural western sites (i.e., Sedona, AZ - population 32,094), both geographically and demographically. As is generally true of major metropolitan areas, demographic data illustrate a diverse population spanning the range from affluence to poverty and everything in between. 34% of households in this area have incomes over $50,000, while 31% earn under $25,000.

Seventy-one percent of residents are white, 20% African-American, 3.5% Asian, and almost 12% Hispanic/Latino. More than 18% have graduated from college whereas 17% list eighth grade as the highest education completed - a polarization common to large urban areas. The area includes large percentages of metropolitan singles, wealthy established families, and struggling minority singles and couples. Households in the outlying areas of the sampled geography (including the communities of Elgin, Aurora, and Joliet) are more likely to be mainstream families with average incomes and education, in contrast to their urban counterparts.

About the Sample...

- Sampled area includes five northeastern Illinois counties: Cook, Kane, DuPage, Lake, McHenry, and Will, representing a large geography around Chicago.
- sample size = 401

Sample Demographics*

- 53% female, 47% male
- 72% white, not Hispanic
  15% African-American, 5% Hispanic
- 28% have incomes > $50,000/yr.
- 33% completed college;
  11% have graduate degrees

**weighted data*

Arts Activity in Metropolitan Chicago

By any standards, the Chicago area is rich with both producers and presenters of traditional and non-traditional performing arts activity. As one of America's largest cities, Chicago boasts a number of world-class cultural institutions, including the Chicago Symphony Orchestra, the Lyric Opera of Chicago, the Goodman Theatre, and the Chicago Art Institute. The Hubbard Street Dance Company, one of the country's most active touring dance ensembles, makes its home in Chicago, as does the Joseph Holmes Chicago Dance Theatre and numerous other local companies. Theatre companies proliferate in the Chicago area; some 200 non-profit theatre companies and more than 80 performing arts facilities of under 300 seats contribute to one of the nation's healthiest theatre environments. The bi-annual Chicago International Theatre Festival serves as a focal point of theatrical activity in the region.

Major presenters in the Chicago area include the Auditorium Theatre, Performing Arts Chicago, the Chicago Jazz Festival, and the Ravinia Festival, in addition to a host of educational institutions with presenting programs including Northwestern University, DePaul University, Columbia College, and the University of Chicago.

Measuring Chicago area arts activity in quantitative terms is nearly impossible, barring an unprecedented research effort. Several arts service organizations track performance activity within certain disciplines, however, including the Chicago Dance Coalition, the Chicago Music Alliance, and the League of Chicago Theatres. For example, the Chicago Dance Coalition, with 36 member dance companies and 25 member choreographers, reported that the 1991-92 Chicago dance season included 316 performances by both resident and touring (presented) companies. The Chicago Music Alliance reported 872 classical music performances over a one-year period ending January, 1992 (not including student or faculty recitals presented by music schools), held in 132 Chicago area venues ranging from Orchestra Hall to Evanston's First Baptist Church. Further investigation revealed an additional 165 performances presented by DePaul and Northwestern Universities, and another 875 musical events at libraries, churches, and other non-traditional venues.

According to representatives of the city's cultural community, the metropolis model rings true in the arts world as well, with dichotomies existing between large and small organizations and downtown versus suburban performance spaces. As in other major metropolitan areas, access to performance space in downtown Chicago is viewed by many as the stepping stone toward status as a major arts institution. Challenges facing the Chicago arts community echo those of other large communities; sources report that audiences at traditional arts events are "graying" and that arts organizations throughout the area are struggling to respond to their increasingly diverse constituencies.

Arts Participation in Metropolitan Chicago

Chicago area participation rates for the traditional performing arts disciplines are nearly average compared to the 12 sites studied, with the exception of 'Musicals' (32%, ranks second highest of all sites) and 'Ballet' (tied for 11th of all 12 sites). The high rate of attendance at 'Musicals' is due partly to Chicago's inclusion on the first-run Broadway road show circuit as well as the preponderance of theatre companies whose productions often include musical theatre. With respect to the low participation rate for 'Ballet', ticket prices and the limited availability of tickets for performances of Ballet Chicago may constrain participation within this discipline. This finding is corroborated by a lower than average frequency of attendance at ballet performances among those who do attend the ballet (1.32 avg. annual attendances for Chicago balletomanes vs. 1.77 for ballet attenders across all 12 sites).

The relatively low participation rate for 'Opera' (5%, only rural Nevada, Sedona, Las Vegas, and Winston-Salem have lower 'Opera' participation rates), implies a similar constraint. Access to performances by the Lyric Opera is limited by both high ticket prices and high demand.

Participation rates for 'Art Museums/Galleries', 'Arts/Crafts Fairs or Festivals', and 'Historic Sites' are each equal to the 12-site averages, while movie theatre attendance, at 77%, ranks fourth of all sites.

Chicago Area Arts Participation Rates	Chicago Area	ALL SITES (mean)
CORE DISCIPLINES		
Jazz	16%	15%
Classical Music	20%	20%
Opera	5%	6%
Musicals	32%	27%
Plays	21%	20%
Ballet	5%	7%
Other Dance	10%	10%
Art Museum/Gallery	42%	42%
Any of 8 Core Disciplines	63%	62%
OTHER DISCIPLINES		
Arts/Crafts Fair/Festival	49%	49%
Attend Movie Theater	77%	73%
Historic Park/Monument	44%	44%
LITERATURE		
Read Books for Pleasure	75%	73%
Read Plays or Poetry or Novels	69%	69%
Read Plays	7%	8%
Read Poetry	29%	29%
Read Novels/Short Stories	64%	64%
Hear Poetry	15%	15%
Hear Novels/Books	13%	13%
TELEVISION EXPOSURE		
Jazz	37%	36%
Classical Music	46%	44%
Opera	24%	23%
Musicals	30%	29%
Plays	30%	27%
Any Dance	36%	36%
Artists/Art/Art Museums	45%	43%
Any TV Exposure	75%	75%
RADIO OR RECORDINGS		
Jazz	56%	51%
Classical Music	64%	61%
Opera	30%	28%
Musicals	25%	23%
Plays	12%	10%
Any Radio/Recordings	83%	77%

Chicago Venues	**Performing Arts Facilities**		**Bars, Clubs & Dinner Theatres**		**College/Univ. Venues**		**Alternative Venues**		**TOTAL**	
SEATING CAPACITY	# of Venues	Total Seats	# of Venues	Total Seats	# of Venues	Total Seats	# of Venues	Total Seats	# of Venues	Total Seats
Up to 300	79	9934	1	300	7	962	2	419	89	11615
301 - 850	15	6453	3	1821	5	1938	2	868	25	11080
851 - 1500	7	8112	1	975	1	1338	N/A	N/A	9	10425
1501 - 2500	3	6196	N/A	N/A	N/A	N/A	N/A	N/A	3	6196
Over 2501	2	6095	N/A	N/A	1	4000	N/A	N/A	3	10095
Total Seat Count by Type	106	36790	5	3096	14	8238	4	1287	129	49411

Similarly, little is unusual with respect to literature participation or television exposure to the arts. In terms of exposure to the traditional arts on radio or through recordings, Chicago's overall figure of 83% is the highest of all 12 sites. With respect to radio, the Chicago area benefits from a wide range of arts programming offered by a number of stations including WFMT, WNIB, and WBEZ. The individual rate for jazz participation through radio/recordings (56%) is the third highest (behind Seattle/King County and Santa Clara County), and the rate for opera on radio or recording (30%) is second only to that for Broward County, Florida.

Given the enormous supply of arts activity (especially in the areas of classical music, theatre, and to some extent dance) and given the large number of high-profile cultural institutions, one might expect higher participation rates for the Chicago area in some categories. However, several factors counter these expectations. The sampled area includes a large geography - including areas for which driving time to Chicago may be a barrier to attendance. Ten percent of the Chicago respondents who would like to attend arts activities more often cited 'Distance/travel time' as an obstacle to increased attendance. Results for this variable tend to be related to the size of the sampled geography. A similar survey administered to a smaller geography - for instance, a 25-mile radius around downtown Chicago - might yield very different participation rates. Further, the size and demographic heterogeneity of the area, especially with respect to race, income and education, provides a more diverse population from which to draw a random sample. The sample, therefore, is more likely to reflect this heterogeneity. Given a population of over 7 million, it would be difficult to expand penetration into the overall market area beyond average rates, despite the Chicago area's many artistic riches.

Chicago Area - Mean Frequency of Attendance Among Attenders	**Chicago Area**	**ALL 12 SITES**
Jazz	2.72	2.7
Classical Music	2.93	2.84
Opera	1.97	1.86
Musicals	2.27	2.3
Plays	2.15	2.45
Ballet	1.32	1.77
Other Dance	1.87	2.03
Art Museum/Gallery	2.77	2.62
Arts/Crafts Fair/Festival	2.91	2.66
Historic Park/Monument	2.86	2.85

Venue Types Attended

Traditional venue types were last attended by two-thirds of Chicago respondents who reported attending at least one live performance. Among the traditional venue types, 'Theatres' were attended by 40% of all audiences (compared to 35% for all 12 sites); another 17% last attended a 'Concert Hall or Opera House'; while 7% reported last attending a 'College Facility'. The relatively high utilization of traditional theatres may be attributed both to the large numbers of these venues in the Chicago area and to the high participation rates for 'Musicals' and 'Plays'.

This study, as well as other research, has shown that Civic Centers (generally defined as multi-purpose cultural centers) tend to serve smaller communities, where purpose-built facilities such as concert halls, opera houses, and traditional theatres are not a part of the facility inventory. Consistent with this observation is Chicago's low rate of attendance at Civic Centers (3%, ranks last, compared to 13% for Winston-Salem, and 25% for Rural Nevada), as well as similar figures for the other urban sites studied, including Pittsburgh, Philadelphia, and Seattle, which all have 5% utilization rates for Civic Centers.

Unique to the Chicago site is unusually high utilization of dinner theatres as venues for the performing arts. Twelve percent of all Chicago area arts audiences last attended a dinner theatre - a figure twice as high as at any other site. Chicago's 32% participation rate for musical theatre clearly brings more people into dinner theatres. Although dinner theatre venues were not inventoried for this study, a number of successful dinner theatres operate in the suburban areas surrounding the city.

Interest in Attending More Often

Interest levels among Chicago area respondents closely follow the 12-site averages for most disciplines. In comparison to the Philadelphia, Pittsburgh, and Seattle sites, Chicago respondents tend to have generally higher interest levels, particularly with respect to 'Art Museums/Galleries'. Among Chicago respondents who would like to attend arts events more often, fully 75% (ranks 1st) expressed an interest in attending 'Art Museums/Galleries' more frequently.

Just over two-thirds of all Chicago area respondents expressed an interest in attending arts events more frequently, similar to the 12-site average of 69%, and equal to Philadelphia's figure of 68%.

Source for demographic and lifestyle data: Equifax Marketing Decision Systems, Encinitas, CA.
Information on arts activity provided by the Chicago Dance Coalition, Chicago Music Alliance, League of Chicago Theatres, and the Illinois Arts Council.

Philadelphia Area

The Philadelphia Metropolitan Statistical Area (MSA) encompasses an irregular geography stretching from Pottstown, PA across to the New Jersey coast and from northern Bucks County, PA (near Allentown) to southern Gloucester County, NJ (near Vineland). Not included in this area are Trenton, NJ and Wilmington, DE. According to census figures, the Philadelphia MSA had a total 1990 population of nearly 4.85 million, only slightly larger than the population ten years ago.

The area has a substantial minority population, predominantly African-American (19%) and including 3.5% Hispanic/Latino and 2% Asian populations. white residents comprise just over 3/4 of the total population. Estimated median household income for 1992 was $38,000, with more than 34% reporting incomes over $50,000. Education levels are quite similar to the Chicago site, with 23% of all adults (25+) having graduated from college, and another 24% without a high school degree.

Typical of other major metropolitan areas, Philadelphia is comprised of a heterogeneous population falling at both ends of the socio-economic scale and everything in-between. In comparison to other sites covered in this study, Philadelphia has proportionately fewer affluent households than Seattle/King County and the Chicago area, but more than Pittsburgh/Allegheny County and Miami/Dade County. Demographically, the Chicago site (i.e. 5 Illinois counties) is most similar to Philadelphia.

About the Sample...

- Sampled area includes the Philadelphia Metropolitan Statistical Area (MSA), which includes 3 New Jersey counties (Gloucester, Camden and Burlington) and 5 Pennsylvania counties (Philadelphia, Delaware, Chester, Montgomery, and Bucks). This area was divided into 3 subareas:
  1. All counties in the MSA except Philadelphia County
  2. Telephone exchanges within the City of Philadelphia containing high concentrations of minority populations.
  3. All remaining exchanges within the city
- The high minority population subarea (#2 above) was over-sampled in order to increase the sample size of minority respondents.
- sample size = 607

Sample Demographics*

- 54% female, 46% male
- 79% white, not Hispanic
  16% African-American; 4% all other races
- 25% have incomes > $50,000/yr.
- 29% have incomes < $20,000/yr.
- 35% completed college;
  7% have graduate degrees

**weighted data*

Arts Activity in the Philadelphia Area

Arts community representatives paint a picture of a stratified arts community (again, similar to Chicago) with over 30 arts institutions with budgets over $1 million, and scores of smaller arts groups. Several colleges and universities add measurably to the supply of arts activity, including student and professional productions and presentations of visiting artists in music, theatre, and dance. Culturally diverse programming is a major issue for arts groups; smaller organizations are seeking to showcase local traditions (evidenced by recent African-American festivals and productions), while larger institutions strive to find ways of attracting minority audiences. The area boasts a flourishing 'new music' community and a general resurgence of theatre.

Philadelphia Area Cultural Activity

Cultural Attractions*	
Art Museums	8
Art Galleries	133
Arts/Crafts Fairs/Festivals	3**
Historic Parks/Sites/Monuments	36

**Data on # of performances not available.*
***Large-scale events only.*

The Academy of Music, downtown Philadelphia's 2,929-seat concert hall, is the primary venue for several of the city's major arts institutions, including the Philadelphia Orchestra, the Pennsylvania Ballet, and the Opera Company of Philadelphia. The Pennsylvania Opera Theatre, a separate organization, produces in the adjacent Merriam Theatre (formerly the Shubert) and other venues.

Philadelphia's inventory of performance facilities is in a state of transition. The Port of History Museum, which includes the City's most acoustically perfect concert hall, has been leased to a private concern and will be inactive for an indefinite period until major renovations are competed. On the plus side, the new convention center includes a 600-seat performance hall which could be used by several of the displaced groups. New performance facilities, planned as part of a downtown cultural district, are eagerly anticipated by the arts community. Major institutions, including the Philadelphia Orchestra, look forward to a new home, while emerging groups await the increased availability of existing venues.

One of the area's noteworthy alternative spaces is the Painted Bride Arts Center, a multi-discipline presenting organization with artist-curated programs in the performing and visual arts.

Several modern dance troupes make their home in Philadelphia, including the Zeromoving Dance Company and PhilaDanco. The Dance Celebration Series at the Annenberg Theatre serves as the area's major program of touring dance attractions.

Philadelphia has an active theatre community, with several well-established resident theatre companies, a plethora of smaller troupes, and a series of theatrical programs presented by the Annenberg Center. Among the area's most active companies are the Philadelphia Drama Guild (which produces at the Zellerbach Theatre, capacity 944), the Walnut Street Theatre Company (1,052 seats), the Wilma Theatre (106 seats), the Philadelphia Theatre Company, the Philadelphia Festival Theatre for New Plays, the New Freedom Theatre, and the People's Light and Theatre Company.

Philadelphia Area Arts Participation Rates	**Philadelphia Area**	ALL SITES (mean)
CORE DISCIPLINES		
Jazz	12%	15%
Classical Music	19%	20%
Opera	7%	6%
Musicals	24%	27%
Plays	18%	20%
Ballet	5%	7%
Other Dance	11%	10%
Art Museum/Gallery	44%	42%
Any of 8 Core Disciplines	63%	62%
OTHER DISCIPLINES		
Arts/Crafts Fair/Festival	42%	49%
Attend Movie Theater	70%	73%
Historic Park/Monument	47%	44%
LITERATURE		
Read Books for Pleasure	75%	73%
Read Plays or Poetry or Novels	68%	69%
Read Plays	9%	8%
Read Poetry	28%	29%
Read Novels/Short Stories	64%	64%
Hear Poetry	14%	15%
Hear Novels/Books	11%	13%
TELEVISION EXPOSURE		
Jazz	34%	36%
Classical Music	50%	44%
Opera	22%	23%
Musicals	29%	29%
Plays	26%	27%
Any Dance	36%	36%
Artists/Art/Art Museums	44%	43%
Any TV Exposure	80%	75%
RADIO OR RECORDINGS		
Jazz	48%	51%
Classical Music	60%	61%
Opera	28%	28%
Musicals	23%	23%
Plays	10%	10%
Any Radio/Recordings	73%	77%

The American Music Theatre Festival provides area residents with an unusual opportunity to see a variety of new musicals on a regular basis, in addition to the regular schedule of Broadway shows promoted by the Shubert Organization at the 1,840-seat Forrest Theatre and other venues. Several of the theatre companies mentioned above also produce musicals.

With respect to museums and galleries, the Philadelphia Museum of Art is the area's flagship institution, serving a broad constituency including many tourists. Other art museums include the Afro-American Historical and Cultural Museum, the James A. Michener Art Museum, and the Institute for Contemporary Art. Over the past several years, many commercial and non-profit galleries have relocated to the 'Olde City' section of downtown Philadelphia, which is now a focus of visual arts activity.

Touring artists are presented by the Chamber Music Society, the All-Star Forum, the Annenberg Center, and many other non-profit presenters and commercial promoters. Numerous cultural festivals are presented by the Convention and Visitors Bureau, including the African-Americas Festival, the Mummer's Parade, and President's Jazz Weekend, although the area lacks a major arts festival.

The Effect of Weighting on Philadelphia Survey Results

As noted above, minority populations in the City of Philadelphia were over-sampled to increase the sample size of minority respondents. Because the sampling methodology was not random with respect to geography, results should not be used to make inferences about the total MSA population without making adjustments to the sample data. Weighting procedures conducted by Abt Associates adjusted for four demographic variables (age, gender, race, and household income), and had a major impact on survey results (see Table A). Further investigation of weighting procedures would be necessary to explain these results. (Consult the methodology section of this report for additional information about weighting procedures.)

TABLE A

Effect of Weighting on Philadelphia Area Arts Participation Rates

	Raw Data	Weighted Data	Change
Jazz	18.8%	12.4%	-6.4%
Classical Music	14.8%	18.7%	3.9%
Opera	5.1%	7.2%	2.0%
Musicals	25.7%	24.0%	-1.7%
Plays	21.1%	18.0%	-3.1%
Ballet	7.1%	4.7%	-2.4%
Other Dance	13.0%	11.1%	-1.9%
Museums	49.3%	43.7%	-5.6%

The geographical distribution of Philadelphia respondents is not random, since certain telephone exchanges within the City of Philadelphia were over-sampled. By design, approximately two-thirds of respondents live in the City of Philadelphia. The closer proximity of these people to downtown venues, where a majority of arts activity occurs, has an unknown impact on participation rates.

Arts Participation in the Philadelphia Area

With several exceptions, weighted participation rates for the Philadelphia site are similar to rates for the Chicago site, the Pittsburgh/Allegheny County site, and to the average rates for all 12 sites combined. One exception is the 'Jazz' participation rate of 12%, which ranks lowest of the urban sites studied; only Rural Nevada (7%) and Reno, NV (10%) have lower rates for jazz participation, although the supply of jazz activity in Philadelphia is more comparable to Chicago (16%).

Philadelphia Area Venues	**Performing Arts Facilities**		**Bars, Clubs & Dinner Theatres**		**College/Univ. Venues**		**Alternative Venues**		**TOTAL**	
SEATING CAPACITY RANGES	# of Venues	Total Seats	# of Venues	Total Seats	# of Venues	Total Seats	# of Venues	Total Seats	# of Venues	Total Seats
Up to 300	34	16110	30	3300	N/A	N/A	16	1950	80	21360
301 - 850	2	1219	2	500	3	1445	4	999	11	4163
851 - 1500	1	1052	0	0	N/A	N/A	N/A	N/A	1	1052
1501 - 2500	1	1668	0	0	1	2300	N/A	N/A	2	3968
Over 2501	1	2929	0	0	N/A	N/A	3	36700	4	39629
Total Seat Count by Type	39	22978	32	3800	4	3745	23	39649	98	70172

'Opera' participation in the Philadelphia area, at 7%, ranks ahead of Chicago and Pittsburgh (both 5%) and equal to Seattle and Miami/Dade County. Participation rates for 'Ballet' (5%), and 'Other Dance' (11%) parallel rates for the Chicago area in these categories, consistent with the limited supply of ballet programming in both areas, the healthier availability of 'Other Dance' presentations, and the higher participation of minority groups in 'Other Dance'.

Philadelphia's participation rate for 'Musicals', 24%, falls well behind Chicago's 32% rate. Although comparable in size, the Chicago market still supports longer runs of some Broadway shows. Based on the data collected, Chicago area respondents also attend dinner theatres more often, another factor which might explain that city's higher rate for 'Musicals'. Out-of-town participation may additionally factor into this rate; surveys of Broadway theatre audiences in New York show a steady draw from Philadelphia, according to the League of American Theatres and Producers.

As a centerpiece of American history, Philadelphia has the highest participation rate for Historical Sites (47%) of the large cities studied. Among the area's historical parks, monuments, and other landmarks are Independence Hall, Valley Forge National Park, plus many historic neighborhoods and houses.

Literature participation rates for Philadelphia are nearly identical to Chicago's, and all fall within one percentage point of the 12-site average. Rates for arts participation through the media contrast more sharply with other markets. Philadelphia's rate for 'Classical Music' participation through television programming is the highest of all 12 sites - 50% - sharply higher than Pittsburgh (30%), and also ahead of Chicago (46%) by a narrower but still significant margin. Local non-profit station WHYY-TV offers regular classical music programming, which may contribute to higher participation. Also, classical music programming on television is also more likely to reach minority audiences, relative to live participation rates.

Exposure to the arts through 'Radio or Recordings' for Philadelphia is lower than for Chicago, though it is significantly higher than for Pittsburgh in all 5 disciplines.

Types of Venues Attended

Of all the urban sites studied, Philadelphia respondents attended "Alternative Venues" most often, including 'Churches/Synagogues' (4%) and 'Secondary School Facilities' (4%). Aside from the 3 Nevada sites, Philadelphia respondents also reported the highest utilization of 'Nightclubs/Jazz Clubs' (8%). Attendance at 'Dinner Theatres' (8%), was second highest to Chicago's (12%). With respect to traditional venue types, 39% of all attenders reported last attending a 'Theatre', while 17% last attended a 'Concert Hall or Opera House', a figure identical to Chicago's. Attendance at 'Civic Centers' (2%) was the lowest of all sites, and most similar to Chicago (3%).

Interest in Attending More Often

Of the 8 core disciplines, 28% of Philadelphia respondents indicated that 'Musicals' was their single highest priority for attending more often, the highest rating for 'Musicals' of the 12 sites studied. In total, 64% of all Philadelphia respondents reported some interest in attending more musicals, an indication of the strong perceived interest in this type of activity. In contrast, only 9% selected 'Plays' as their highest priority for attending more often (53% reported any interest); this figure is one of the lowest among the 12 sites and paints a very different picture in comparison to Chicago and Seattle where interest in attending 'Plays' more often equals or exceeds interest in attending more 'Musicals'. With the exception of 'Musicals', interest levels in the 8 "core" disciplines are lower than Chicago's (and lower than the 12-site averages). This finding may be attributed in part to the comparatively lower education levels of the Philadelphia survey site.

Source for demographic and lifestyle data: Equifax Marketing Decision Systems, Encinitas, CA.
Figures for number and size of venues, and other information provided by the Greater Philadelphia Cultural Alliance.

Broward County, Florida

Broward County, Florida, in the middle of South Florida's "megalopolis" stretching from Miami to Palm Beach, is a community experiencing rapid population growth and demographic diversification. The city of Ft. Lauderdale and dozens of smaller surrounding municipalities have traditionally been a haven for retirees and winter residents from throughout the U.S. Northeast and Canada, known locally as "snowbirds". More recently, the county has seen an influx of young families; a growth rate of 23% for the decade between 1980 and 1990 accumulated a 1990 census population of 1.25 million, not including seasonal residents. With this growth have come significant demographic changes. According to 1990 census figures, 82% of the population is white, 15% African-American, with 8.6% of Spanish origin. Median household income is more than $32,000, with just 27% of households reporting incomes over $50,000, compared to over 38% who earn $25,000 or less.

Overall, the county has high concentrations of younger upwardly mobile singles and families plus many retirement-aged singles and couples. Compared to other large urban areas studied, Broward County is substantially more homogeneous, particularly with respect to income and education, and lacks the extreme polarization of lifestyles associated with major metropolitan areas such as Chicago and Philadelphia.

About the Sample...

- Sampled area includes all of Broward County, including the communities of Pompano Beach, Ft. Lauderdale, and Hollywood.
- sample size = 403

Sample Demographics*
- 53% female, 47% male
- 87% white, not Hispanic
  8% African-American; 2% Hispanic
- 24% have incomes > $50,000/yr.
- 38% completed college;
  14% have graduate degrees

**weighted data*

Broward County Cultural Activity	
Cultural Attractions	
Art Museums	4
Art Galleries	107
Arts/Crafts Fairs/Festivals	73
Historic Parks/Sites/Monuments	20
Performing Arts Activity*	
Jazz	77
Classical Music	190
Opera	20
Musicals	48
Plays	367
Ballet	27
Other Dance	21

**Number of Reported Performances over a Recent 12-Month Period*

Arts Activity in Broward County

The cultural life of Broward County has changed radically with the influx of new residents and since the opening of the Broward Center for the Performing Arts in 1990. Representatives of the arts community report trends away from the traditional arts programming offered primarily for the benefit of seasonal residents during the winter months. More family-oriented fare - such as children's theatre and popular music - now appears on the cultural calendar, even during the summer months. Sources report a growing demand for theatrical performances by small equity companies, light opera, and choral music. Two jazz festivals have been successful, and a local jazz society has begun presenting monthly programs.

The recent opening of the Broward Center for the Performing Arts, a multi-venue state-of-the art performance facility in downtown Ft. Lauderdale, had an immediate and dramatic positive impact on arts activity in Broward County. The new Center ushered in 255,000 patrons for its inaugural program, *Phantom of the Opera*, and continues to host large theatrical productions and performances by major artists in many disciplines.

With respect to arts activity levels, Ft. Lauderdale clearly benefits from its proximity to Miami and other population centers along the South Florida coast. Several prestigious cultural institutions serve the entire region, including the Miami City Ballet; the Florida Philharmonic Orchestra (based in Broward County); and the Greater Miami Opera, which performs several productions a year in the Broward Center.

Presenters in the area include the Broward Center, the Concert Association of Florida, Broward's Friends of Chamber Music, the Ft. Lauderdale Opera, Bailey Concert Hall, and the Coral Springs City Centre, in addition to several municipalities which offer free programs to area residents, frequently in outdoor facilities.

Arts Participation in Broward County

Participation rates for traditional performing arts disciplines in Broward County are all above the 12-site averages, with the exception of 'Other Dance' performances. In fact, overall, 57% of the Broward County residents surveyed attended at least one performance among the seven performing arts disciplines covered in the research, the single highest overall attendance rate of all sites.

The most dramatic figures were recorded for 'Jazz' (20%, ranks #1), 'Classical Music' (23%, ranks #1), 'Opera' (12%, ranks #1), 'Musicals' (34%, ranks #1), and 'Ballet' (13%, tied for first with King County). These very high rates may be attributed to a number of factors, including the high public awareness surrounding the opening of the of the new Broward Center for the Performing Arts and the high percentage of retirees who populate the area and are accustomed to attending world-class cultural events. The greater availability of leisure time for many residents (i.e., retirees) may also factor into the higher participation rates.

Broward County Arts Participation Rates	**Broward County**	**ALL SITES (mean)**
CORE DISCIPLINES		
Jazz	20%	15%
Classical Music	23%	20%
Opera	12%	6%
Musicals	34%	27%
Plays	21%	20%
Ballet	13%	7%
Other Dance	9%	10%
Art Museum/Gallery	41%	42%
Any of 8 Core Disciplines	65%	62%
OTHER DISCIPLINES		
Arts/Crafts Fair/Festival	61%	49%
Attend Movie Theater	75%	73%
Historic Park/Monument	40%	44%
LITERATURE		
Read Books for Pleasure	75%	73%
Read Plays or Poetry or Novels	71%	69%
Read Plays	5%	8%
Read Poetry	27%	29%
Read Novels/Short Stories	68%	64%
Hear Poetry	17%	15%
Hear Novels/Books	13%	13%
TELEVISION EXPOSURE		
Jazz	36%	36%
Classical Music	45%	44%
Opera	28%	23%
Musicals	30%	29%
Plays	28%	27%
Any Dance	35%	36%
Artists/Art/Art Museums	35%	43%
Any TV Exposure	74%	75%
RADIO OR RECORDINGS		
Jazz	51%	51%
Classical Music	59%	61%
Opera	31%	28%
Musicals	23%	23%
Plays	12%	10%
Any Radio/Recordings	75%	77%

Broward County Venues	**Performing Arts Facilities**		**Bars, Clubs & Dinner Theatres**		**College/Univ. Venues**		**Alternative Venues**		**TOTAL**	
SEATING CAPACITY	# of Venues	Total Seats	# of Venues	Total Seats	# of Venues	Total Seats	# of Venues	Total Seats	# of Venues	Total Seats
Up to 300	4	866	9	N/A			2	450	15	1316
301 - 850	4	2345							4	2345
851 - 1500	1	1201			1	1200			2	2401
1501 - 2500	3	6044			1	2100			4	8144
Over 2501	2	6786							2	6786
Total Seat Count by Type	14	17242	9	0	2	3300	2	450	27	20992

Broward County's unprecedented participation rate for 'Musicals' is clearly linked to a healthy schedule of touring Broadway productions - the Ft. Lauderdale Broadway Series - produced by PTG Florida, Inc. and launched with a 12-week run of *Phantom of the Opera.* Broward County's 13% 'Ballet' participation rate, may be attributed in part to the popularity of the Miami City Ballet and other touring ballet presentations. Performances of ethnic/traditional dance, including the Ballet Folklorico, have also been successful in the area.

'Opera' participation, at 12%, appears to be related to the strong supply of opera programming, both at the Broward Center and at other venues. In addition to productions by the Ft. Lauderdale Opera, the Greater Miami Opera and the Gold Coast Opera also perform regularly in venues throughout the county. Not only are participation rates for 'Opera' and 'Ballet' high, but those Broward County respondents who do attend 'Opera' and 'Ballet' do so more frequently than audiences in other survey sites.

The high rate of attendance at jazz events may be explained by a preponderance of music festivals (jazz, Latin/Caribbean, etc.) and the large number of resident jazz artists. The Hollywood Jazz Festival is a 3-day event which attracts international visitors; several jazz societies and the Musician's Exchange also present jazz concerts. Enjoying the warm climate, almost a third of all jazz attenders saw their last jazz performance at a park or open-air facility, whereas relatively few attended nightclubs or jazz clubs.

Broward County- Mean Frequency of Attendance Among Attenders	**Broward County**	**ALL 12 SITES**
Jazz	3.35	2.7
Classical Music	2.98	2.84
Opera	2.59	1.86
Musicals	2.68	2.3
Plays	2.46	2.45
Ballet	2.42	1.77
Other Dance	1.72	2.03
Art Museum/Gallery	2.88	2.62
Arts/Crafts Fair/Festival	2.74	2.66
Historic Park/Monument	2.54	2.85

Interestingly, attendance at 'Art Museums/Galleries', 'Movies', and 'Historic Sites' do not correlate with the high rates for performing arts and are close to the averages for the 12 sites. One exception in this area is the high participation rate for 'Arts/Crafts Fairs and Festivals'; at 61%, it is second only to Reno among the 12 sites. Local cultural representatives indicate that the region's superb weather and festival settings (e.g., Riverwalk and other public parks) are conducive to outdoor programming. Vendor-based arts and crafts festivals are scheduled nearly every weekend from October through May.

Participation rates for literary activities, television exposure, and radio/recordings of traditional arts disciplines are less anomalous. Interestingly, the participation rates for watching opera on television

(28%, second only to Dade County) and for listening to opera on the radio or recordings (31%, ranks 1st) are consistent with the high participation rate for live opera performances.

Types of Venues Attended

Traditional venue types were last attended by three-quarters of Broward respondents who reported attending at least one live performance. 'Theatres' were attended by 43% of all audiences (ranks 1st); another 15% attended a 'Concert Hall or Opera House'; 11% attended a 'Civic Center', while 6% reported attending a 'College Facility'. The Broward Center's two venues, the Au-Rene Theatre at 2,700 seats, and the Amaturo Theatre at 595 seats, could easily be classified as either theatres or concert halls. Otherwise, the Coral Springs City Centre may also account for high utilization of "Civic Centers." The high utilization of traditional theatres may be attributed in part to the high participation rates for 'Musicals' and other disciplines typically seen in a traditional theatre setting (i.e. opera, ballet, and stage plays).

Interest in Attending More Often

Among Broward County respondents, 29% designated 'Art Museums/Galleries' as their single highest priority (ranks 2nd to Rural Nevada) for more frequent attendance, significantly higher than similar figures for Santa Clara County, CA (20%), and King County, WA (19%), and second only to Rural Nevada (36%). Interest levels in other disciplines are average, with the exception of jazz, which only 11% of respondents (ranks last among the 12 sites) designated as their single highest priority for increased attendance. Overall, 71% of all Broward respondents indicated that they would like to attend arts events more often.

Source for demographic and lifestyle data: Equifax Marketing Decision Systems, Encinitas, CA.
Figures for number and size of venues, number of performing arts events, and number of other cultural attractions provided by the Broward Cultural Affairs Council.

Dade County, Florida

Encompassing the greater Miami area, Dade County, Florida is a rapidly growing community at the forefront of cultural change in America. According to 1990 census figures, approximately half of the population of Dade County is of Spanish origin, including significant numbers of Cubans and a growing Haitian community. Another 20% of the County population is African-American. Population growth totaled 28% between 1970 and 1980 and another 19% during the 1980s. During 1992, the county's population is expected to cross the 2 million mark, and projections indicate continued growth over the next five years and beyond.

Demographic statistics do not fully capture the cultural diversity of Dade County, with its unique combination of permanent and seasonal residents, widely diverse minority populations, and traditional American families. Of the 12 sites studied, Dade County income levels are most similar to the Pittsburgh/Allegheny County site, with 24% reporting incomes over $50,000 and 44% with incomes under $25,000. Median household income for 1992 was estimated to be $28,764, similar to Pittsburgh ($29,920), but much less than Chicago ($38,022) and Philadelphia ($38,592). Only the Sedona, AZ site had lower median income than Dade County.

Education levels for Dade County show greater concentration at the low end of the spectrum; while about 19% earned a Bachelor's degree or higher, fully 34% did not graduate from High School and 18% did not go past the 8th grade (the highest percentage in this category for all 12 sites). Similar to other large urban areas, single households constitute almost a quarter of all households.

About the Sample...

- **Dade County, Florida was divided into two sub-areas for sampling.**
  1. **Telephone exchanges with a high percent minority population (179 completed interviews)**
  2. **All remaining telephone exchanges in Dade County (223 completed interviews)**
- **The desired sample size was split proportional to their total populations**
- **An analysis of the ZIP Codes of respondents shows that the sample is concentrated in the immediate area around downtown Miami.**
- **A total of 85 interviews, or 21% of the sample, were conducted in Spanish.**
- **sample size = 402**

Sample Demographics*

- 54% female, 46% male
- 47% white, not Hispanic;
  17% Hispanic/Latino;
  17% African-American;
  12% Caribbean Islander;
  3% Central & South American
- 21% have incomes > $50,000/yr.(24% of the sample did not report their incomes)
- 30% completed college;
  8% have graduate degrees

**weighted data*

Dade County Cultural Activity

Cultural Attractions*	
Art Museums	12
Art Galleries	184
Arts/Crafts Fairs/Festivals	350
Historic Parks/Sites/Monuments	480

**Data on # of performances not available.*

Arts Activity in Dade County

Like its population, Dade County's cultural community is rapidly growing and changing. According to the Metropolitan Dade County Cultural Affairs Council, the number of cultural organizations in Dade County increased from 110 in 1983 to nearly 600 in 1991. The resulting demand for resources (especially funding and facilities) is the primary challenge of the Cultural Affairs Council.

Dade County Arts Participation Rates	Dade County	ALL SITES (mean)
CORE DISCIPLINES		
Jazz	14%	15%
Classical Music	12%	20%
Opera	7%	6%
Musicals	20%	27%
Plays	15%	20%
Ballet	10%	7%
Other Dance	12%	10%
Art Museum/Gallery	35%	42%
Any of 8 Core Disciplines	52%	62%
OTHER DISCIPLINES		
Arts/Crafts Fair/Festival	45%	49%
Attend Movie Theater	63%	73%
Historic Park/Monument	41%	44%
LITERATURE		
Read Books for Pleasure	62%	73%
Read Plays or Poetry or Novels	63%	69%
Read Plays	9%	8%
Read Poetry	31%	29%
Read Novels/Short Stories	56%	64%
Hear Poetry	21%	15%
Hear Novels/Books	16%	13%
TELEVISION EXPOSURE		
Jazz	38%	36%
Classical Music	45%	44%
Opera	31%	23%
Musicals	33%	29%
Plays	28%	27%
Any Dance	39%	36%
Artists/Art/Art Museums	43%	43%
Any TV Exposure	77%	75%
RADIO OR RECORDINGS		
Jazz	44%	51%
Classical Music	61%	61%
Opera	29%	28%
Musicals	23%	23%
Plays	11%	10%
Any Radio/Recordings	70%	77%

Miami's proximity to other population centers along the south Florida coast, including Ft. Lauderdale and the Palm Beaches, impacts the local cultural environment by broadening the service area (and funding base) of several of the larger arts organizations. The Florida Philharmonic, for example, is based in Ft. Lauderdale and performs regularly in Miami and Palm Beach. Other groups which perform throughout the region include the Miami City Ballet and the Greater Miami Opera.

Other large arts institutions include the New World Symphony, a national training orchestra based in Miami Beach, and the Concert Association of Florida, a non-profit presenting organization which brings a variety of orchestras, soloists, dance companies, and popular entertainers to venues throughout the region.

The area boasts an active dance community, highlighted by the nationally-prominent Miami City Ballet. Numerous smaller ballet companies and schools reflect a strong community interest in that art form, and the variety of contemporary and ethnic dance companies reflect the popularity of dance as a form of cultural expression.

Musical theatre programming is largely the domain of Pace Theatrical Group, which promotes a series of Broadway shows at the Jackie Gleason Theatre in Miami Beach. A range of professional and amateur theatre companies, including approximately 10 culturally-specific troupes, offers a wide variety of programming. One of the area's most popular companies, the Coconut Grove Playhouse, offers six productions annually in its 1,100-seat theatre.

The County's visual arts community is equally diverse. Although Miami lacks a flagship art museum on the order of The Carnegie in Pittsburgh, several culturally-specific museums, such as the Cuban Museum of Arts and Culture and the Black Heritage Museum, add a richness not found in other cities. Numerous commercial and non-profit art galleries feature the works of local artists.

Dade County Performance Facilities

The recent growth of Miami's major arts institutions has created demand for new facilities with improved technical capabilities. Representatives of the arts community recognize the need to expand access to performance facilities for the city's large organizations and for the many emerging arts groups. Planning is underway for a new, multi-venue performing arts center which could open as early as 1996. Presently, Dade County's active venues with more than 800 seats are all owned by public agencies and include:

- Dade County Auditorium, in residential Miami (2,498 seats)
- TOPA - Jackie Gleason Theatre, in south Miami Beach (2,705 seats)
- Gusman Center, in downtown Miami (1,709 seats)
- Victory Park Auditorium, in North Miami Beach (1,200-seats)
- Joseph Caleb Auditorium, in Miami (1,000 seats)
- Manuel Artime Performing Arts Center, in Miami (804 seats/442 in use)

The Effect of Weighting on Dade County Survey Results

As noted above, sampling was weighted to gain more respondents in those areas in which a low response rate was expected. Since a stratified sampling methodology was used, results should not be used to make inferences about the total county population without making adjustments to the sample data. Weighting procedures conducted by Abt Associates adjusted for four demographic variables (age, gender, race, and household income), and had a relatively minor impact on survey results (see Table A). Generally, weighting procedures lowered participation rates by one or two percentage points, except for 'Opera' participation, which rose 1.7% after weighting. (Consult the methodology section of this report for additional information about weighting procedures.)

TABLE A

Effect of Weighting on Dade County Arts Participation Rates

	Raw Data	Weighted Data	Change
Jazz	15.7%	14.3%	-1.4%
Classical Music	14.4%	12.4%	-2.0%
Opera	5.7%	7.4%	+1.7%
Musicals	21.1%	20.3%	-0.8%
Plays	16.9%	15.2%	-1.7%
Ballet	10.7%	10.3%	-0.4%
Other Dance	12.9%	12.2%	-0.7%
Museums	36.6%	35.4%	-1.2%

Arts Participation in Dade County

Arts participation rates in the traditional disciplines do not capture the cultural richness of the community. 'Classical Music' participation for Dade County, at 12%, is the lowest of any urban site studied, surpassing only Las Vegas (9%) and Rural Nevada (10%) among the 12 sites studied. Those who do attend classical music performances, however, go more frequently than their counterparts in other cities. Given the healthy supply of classical music performances by the Florida Philharmonic and the New World Symphony, in addition to numerous presentations of touring artists and chamber groups, the lower participation rate most likely relates to demographic and cultural factors. The European-based classical music tradition is not part of the cultural heritage of a majority of Dade County's population, and lower participation rates would be expected.

Jazz participation (14%) is closer to the 12-site average of 15% and places Dade County between Chicago (16%) and Philadelphia (12%). Participation rates for other types of musical performances, including ethnic/traditional music, were not researched, but could be expected to uncover an important aspect of arts participation in Dade County.

Generally, participation rates for disciplines based on the spoken word (i.e., musicals and plays) are lower for Dade County, while participation rates for 'Ballet' and 'Other Dance' (i.e., disciplines based

Dade County - Mean Frequency of Attendance Among Attenders	Dade County	ALL 12 SITES
Jazz	3.35	2.7
Classical Music	3.72	2.84
Opera	1.77	1.86
Musicals	2.76	2.3
Plays	3.08	2.45
Ballet	2.02	1.77
Other Dance	2.61	2.03
Art Museum/Gallery	2.69	2.62
Arts/Crafts Fair/Festival	2.48	2.66
Historic Park/Monument	3	2.85

on movement) are higher. Language barriers might contribute to the lower participation for musicals and plays, although a number of theatre companies present performances in Spanish. Dade County's 20% participation rate for 'Musicals' contrasts sharply with Broward County's 34% rate (even though the two counties are adjacent), and is the lowest of the large urban areas studied. During the 1991-92 season, Pace Theatrical Group presented approximately 80 performances of Broadway shows at the Jackie Gleason Theatre in Miami Beach, drawing over 110,000. With such a steady supply of programming (and excess capacity), other factors seem to constrain participation in this discipline.

A similar story emerges for participation in 'Plays'; Dade County's 15% rate is lowest of the urban sites studied. Philadelphia and Pittsburgh, both with 18% participation rates for 'Plays', are most comparable, although Seattle's 29% rate is almost twice as high. With Spanish as the primary language for so many of its residents, and with such a diverse minority population, Dade County and its theatre community face some unique challenges. Table 1(a) in the appendix shows arts participation rates for demographic sub-groups. Results show that Hispanic/Latino respondents (from all 12 sites combined) are less than half as likely to attend 'Plays' than white respondents:

Arts Participation Rates for Demographic Sub-Groups
Excerpted from Table 1(a)

	Jazz	Classical Music	Opera	Musicals	Plays	Ballet	Other Dance
RACE/HERITAGE							
White	15%	22%	8%	30%	21%	8%	10%
African-American	19%	13%	2%	24%	16%	3%	9%
Hispanic	13%	6%	2%	16%	9%	4%	10%

These data offer substantial insight into Dade County's participation rates. Note especially that Hispanic participation in 'Other Dance' (10%) equals the rate for white respondents. Dade County's 12% rate for 'Other Dance' reinforces the notion that dance, as an art form, is indigenous to many cultures, in contrast to other performing arts disciplines covered in this research. Those who attend 'Other Dance' performances in Dade County also attend more frequently than their counterparts in other cities.

Although minority respondents are half as likely to attend 'Ballet', Dade County's 10% participation rate for 'Ballet' is twice the figure for Philadelphia and Chicago (both at 5%). The Miami City Ballet's rapid ascent to national prominence (it is currently the 7th largest ballet company in the U.S.) and its impact on the local community through regular performances, outreach, and education programs clearly contribute to this high participation rate. To the north, Broward County's 13% rate for 'Ballet' is also supported by this institution.

Literature participation rates for Dade County, as might be expected, are somewhat lower than averages for the 12 site combined; in several categories Dade County compares favorably to

Pittsburgh. Interestingly, of all the urban sites studied, Dade County has the highest participation rates for attending readings of books or poetry.

In contrast to attendance at live performances, media participation rates for Dade County compare similarly to other urban sites studied, with several exceptions. Both Dade and Broward counties have high rates for television exposure to opera. Also, Dade County's 44% participation rate for listening to recordings of jazz is lower than Chicago's (56%) and Broward County's (51%), but higher than Pittsburgh's (40%).

Interest in Attending More Often

Overall, 70% of Dade County respondents reported an interest in attending arts events more often; this figure is not significantly different than Chicago (68%) or Broward County (71%) but is somewhat higher than Pittsburgh (66%). In contrast to other urban sites, Dade County respondents were less likely to list 'Musicals' as their highest priority for attending more often and more likely to select 'Ballet' and 'Art Museums/Galleries' as the single discipline that they would like to attend more often. These findings are consistent with participation levels and indicate again that a high level of participation in a particular discipline breeds additional interest, and *vice versa*.

Source for demographic and lifestyle data: Equifax Marketing Decision Systems, Encinitas, CA. Other information provided by the Metropolitan Dade County Cultural Affairs Council.

Santa Clara County, California

Santa Clara County, at the southern end of the San Francisco Bay Area, has experienced rapid population growth over the past two decades, and the City of San Jose is now one of California's largest centers of commerce and population. A comprehensive downtown redevelopment plan, a rapid transit system, and the skyrocketing growth rate of nearby Silicon Valley have all contributed to San Jose's emergence from "edge city" status to that of an independent urban center. Nearly one in five residents are Hispanic/Latino, and a growing Asian community represents another 10% of the population. Median household income in 1991 was close to $52,000, a level far above both national and state averages. Families represent an increasingly larger percentage of households, with significant numbers headed by single parents.

About the Sample...

- sampled area includes all of Santa Clara County, excluding telephone exchanges (408) 842, 847, and 848 (Gilroy area).
- sample size = 401

Sample Demographics*

- 51% female, 49% male
- 67% white, not Hispanic
  18% Hispanic/Latino, 8% Asian
- 51% have incomes > $50,000/yr.
- 43% completed college;
  16% have graduate degrees

**weighted data*

Arts Activity in Santa Clara County

The arts have not been bypassed by the region's fast growth but rather have prospered with it. New or planned cultural facilities include a renovated art museum, a new home for the local repertory theatre company, and renovation of the historic Fox Theatre downtown. Nearby communities have also recently opened facilities (Mountain View Center for the Performing Arts) which draw Santa Clara County residents away from the traditional cultural centers of San Francisco and Oakland. Recent experiences with outdoor productions in the downtown area (i.e., outdoor Jazz Festival and Le Cirque du Soleil) have proven that the city itself can serve as a suitable venue for various types of performances.

Santa Clara County Cultural Activity	
Cultural Attractions	
Art Museums	4
Art Galleries	16
Arts/Crafts Fairs/Festivals	20
Historic Parks/Sites/Monuments	6
Performing Arts Activity*	
Jazz	375
Classical Music	202
Opera	58
Musicals	473
Plays	992
Ballet	53
Other Dance	115
**Number of Reported Performances over a Recent 12-Month Period*	

Some of the most exciting cultural developments in the county are in the area of multi-cultural performing arts collaborations involving Asian, Latino, and East Indian music and dance companies. The cultural community in the region is striving to develop a supportive infrastructure for arts and culture through audience development and outreach activities.

Arts Participation in Santa Clara County

For each of the seven performing arts disciplines surveyed, participation rates for Santa Clara County generally fall in the middle of the distribution for all 12 sites, with a tendency to be somewhat higher than average. An exception is found in the area of 'Jazz' with a participation rate of 19% (tied for 2nd of 12 sites). In addition to a lively nightclub scene, (26% of jazz attenders last attended a nightclub or jazz club), a summer jazz festival takes place on six stages throughout downtown San Jose and offers free performances for three days. Consequently, another

22% of jazz attenders last attended a 'Park or Open-Air Facility'. The area's large Latino population enjoys concerts and dances featuring salsa and Afro-Caribbean music, which also have been reported as jazz participation.

In comparison to other sites, Santa Clara County respondents also reported significantly higher participation rates for 'Ballet' (9%, ranks #4) and musical theatre (30%, ranks #3). The county's resident professional dance company, the San Jose/Cleveland Ballet, produces an annual season in San Jose, while professional ballet companies can also be found within an hour's drive in San Francisco and Oakland. Touring ballet companies also perform at universities throughout the Bay Area.

Also figuring in the relatively high participation rate for 'Ballet' may be attendance at performances by Ballet Folklorico organizations, a form of ethnic dance popular among Latinos and prevalent in Santa Clara County.

The area's rich diversity of cultural activity is not adequately reflected in the categories surveyed. For example, attendance at performances of ethnic music cannot be considered either 'Classical Music' or 'Jazz' participation, and consequently were unrecorded, even though it is a major area of arts activity in Santa Clara County. Further, local representatives report a growing number of non-traditional collaborative productions involving the region's Latino and Asian communities, often featuring music and dance on the same program. It is unclear to what extent attendance at these types of performances was reported, given the limited discipline definitions and the interview protocol.

Of particular note in Santa Clara County is the high rate of attendance at 'Historic Sites', with 51% of respondents having visited such a site over the past year (ranks #2 of 12 sites). While local representatives have reported only six such sites in the County, at least three are unique for their stature in the community. Kelly Park is a collection of historic buildings and replicas near downtown San Jose; the Winchester Mystery House is a popular destination to which local residents take out-of-town visitors for tours and special events; and Villa Montalvo, an historic home, is also a site for performing arts events.

Santa Clara County Arts Participation Rates	Santa Clara County	ALL SITES (mean)
CORE DISCIPLINES		
Jazz	19%	15%
Classical Music	21%	20%
Opera	8%	6%
Musicals	30%	27%
Plays	21%	20%
Ballet	9%	7%
Other Dance	9%	10%
Art Museum/Gallery	44%	42%
Any of 8 Core Disciplines	67%	62%
OTHER DISCIPLINES		
Arts/Crafts Fair/Festival	54%	49%
Attend Movie Theater	78%	73%
Historic Park/Monument	51%	44%
LITERATURE		
Read Books for Pleasure	74%	73%
Read Plays or Poetry or Novels	72%	69%
Read Plays	10%	8%
Read Poetry	29%	29%
Read Novels/Short Stories	70%	64%
Hear Poetry	20%	15%
Hear Novels/Books	16%	13%
TELEVISION EXPOSURE		
Jazz	36%	36%
Classical Music	36%	44%
Opera	23%	23%
Musicals	29%	29%
Plays	29%	27%
Any Dance	34%	36%
Artists/Art/Art Museums	37%	43%
Any TV Exposure	74%	75%
RADIO OR RECORDINGS		
Jazz	57%	51%
Classical Music	65%	61%
Opera	27%	28%
Musicals	24%	23%
Plays	8%	10%
Any Radio/Recordings	81%	77%

Santa Clara County Venues	**Performing Arts Facilities**		**Bars, Clubs & Dinner Theatres**		**College/Univ. Venues**		**Alternative Venues**		**TOTAL**	
SEATING CAPACITY	# of Venues	Total Seats	# of Venues	Total Seats	# of Venues	Total Seats	# of Venues	Total Seats	# of Venues	Total Seats
Up to 300	12	2058	2*	325*	4	850	11	2230	27	5138
301 - 850	5	2355	N/A	N/A	5	3889	4	2450	14	8694
851 - 1500	1	1000	0	0	1	1081	2	2160	4	4241
1501 - 2500	0	0	0	0	1	1722	2	4000	3	5722
Over 2501	3	8187	0	0	2	13500	1	20000	6	41687
Total Seat Count by Type	21	13600	0	0	13	21042	20	30840	54	65482

** list incomplete*

Figures for frequency of attendance are very similar to the averages for all 12 sites. Although participation rates for Santa Clara County respondents are higher in some categories, those who participate do not attend more or less frequently than their counterparts in other cities.

For the most part, rates of participation in the arts through the media are also not significantly different in comparison to most of the other 11 sites. However, literature participation rates for Santa Clara County tend to be somewhat higher, especially in the categories of 'Reading Novels or Short Stories', and 'Attending Poetry Readings'. This finding is consistent with the observation that higher education levels are related to higher literature participation rates. Santa Clara County ranks third among all sites in the number of respondents with college degrees (23.6%), and first among all sites in the number of respondents with graduate degrees (18.2%).

Venue Types Attended

Seventy-seven percent of those respondents who participated in any of the seven performing arts disciplines reported last attending a traditional performing arts venue (i.e. 'Theatre', 'Concert Hall or Opera House', 'College Facility', etc.). This figure is comparable to the other large urban areas studied. A comparison of the venue types attended with the actual facility inventory of the area shows that college and university facilities play an essential role in the performing arts delivery system. Four educational institutions host performing arts activities: San Jose State University, Santa Clara University, Stanford University, and Foothill Community College. It is therefore no surprise that Santa Clara County boasts the highest percentage (12%) of reported attendance at college facilities of all the sites surveyed, with the exception of Las Vegas. Among the disciplines, respondents attended 'Other Dance' performances at college facilities more frequently than at any other type of venue.

Santa Clara County Mean Frequency of Attendance Among Attenders	Santa Clara County	ALL 12 SITES
Jazz	2.45	2.7
Classical Music	2.74	2.84
Opera	1.92	1.86
Musicals	2.28	2.3
Plays	2.73	2.45
Ballet	1.35	1.77
Other Dance	2.25	2.03
Art Museum/Gallery	2.57	2.62
Arts/Crafts Fair/Festival	2.79	2.66
Historic Park/Monument	3.02	2.85

Interest in Attending More Frequently

With respect to interest in attending arts events more frequently, Santa Clara County respondents expressed interests similar to those of respondents in other cities. 'Musicals' (22%), 'Art

Museums/Galleries' (20%), and 'Jazz' (19%) were most frequently cited as the single cultural activity that respondents would like to attend more often. Compared to average figures for the other 11 sites, only 'Jazz' received a significantly higher percentage of interest (19%, ranks 2nd to Las Vegas). Overall, 68% of those surveyed would like to attend arts events more often.

Source for demographic and lifestyle data: Equifax Marketing Decision Systems, Encinitas, CA.
Figures for number and size of venues, number of performing arts events, and number of other cultural attractions provided by the City of San Jose Office of Cultural Affairs.

III. SPECIAL TOPICS

The primary focus of this report is arts participation at the local level, and the relationship between participation patterns and the supply of local arts activity. However, data from the 12 Local Surveys is rich with information about a variety of additional topics of relevance to arts managers, funders, and policy makers. For example, results from questions about participation, venue types attended, sources of information, etc., can be cross-tabulated with demographic variables to uncover possible underlying differences. Although the opportunities for detailed analysis of this data are almost endless, several of the more interesting special topics are addressed below.

A. Factors Related to Arts Participation

A statistical procedure called 'discriminant analysis' was used to determine the demographic variables which distinguish between those respondents who participate in each of the arts activities and those who do not. Results from this analysis identify which factors contribute the most to whether a respondent belongs in a specific group (e.g., 'Classical Music' attenders, etc.). For example, it was observed that of all the demographic variables, the education variable 'Graduate Degree' related most strongly to 'Classical Music' participation. Although this analysis does not prove causality (i.e., that having a graduate degree *causes* 'Classical Music' participation), it does sift out what factors are *most related* to participation in the various disciplines.

Combined data from all 12 sites were analyzed. Age, race, gender, income, education, marital status, and household size were all tested against each of the categories of arts participation. Results show that:

- Of all the demographic variables tested, education levels, particularly 'High School Degree', 'Bachelor's Degree' and 'Graduate Degree', have the strongest relationship to arts participation in each of the 8 core disciplines. This finding is generally consistent with the results of previous research on arts participation, including the 1982 and 1985 SPPAs.

- The difference in participation rates among races is greater with respect to 'Classical Music', 'Opera', and 'Art Museum/Gallery' participation, and less for 'Jazz', 'Musicals', 'Plays', 'Ballet' and 'Other Dance'.

- High Income ($100,000+) is associated with participation in 'Classical Music', 'Opera', 'Musicals' and 'Art Museums/Galleries'. Income levels, generally, are less related to participation in 'Other Dance'.

- Age is a significant discriminating factor for 'Classical Music' and 'Opera' participation, but much less so for other disciplines. For example, 41% of 'Opera' attenders fall into the 40-59 age bracket, and another 30% fall into the 60+ age bracket. In contrast, 'Jazz' attenders are more evenly distributed across all age brackets (only 46% are over age 40).

- Marital status is not a particularly strong factor related to arts participation, although 'Married' is significantly related to 'Classical Music' participation, and 'Never Married' is significantly related to attendance at 'Arts/Crafts Fairs or Festivals'.

Combining data from the 12 sites does not produce a nationally representative sample, and data sets are too small to conduct this analysis on a site by site basis. Other statistical procedures, including multiple regression analysis, were used on data from the 1982 and 1985 SPPAs to evaluate demographic variables as predictors of arts participation. Reports from these studies should be consulted for further information about the demographic and socio-economic characteristics of arts attenders. A bibliography of research on arts participation appears in the appendix.

B. Cross-Discipline Participation Rates

While it is valuable to study participation rates for the individual disciplines, the data also provides information about overlapping audiences between the various disciplines. Table 11 (below) presents cross-discipline participation rates for all of the 12 sites combined. Use this table to look up what percentage of attenders in a particular discipline also attend the other disciplines.[1] This information might be useful to a marketing manager, for example, in targeting mailings for a particular production or series. A number of interesting observations can be made from these data:

CROSS-DISCIPLINE PARTICIPATION RATES

12 Local Surveys of Public Participation in the Arts

(Weighted Percentages for 12 Sites Combined)

Table 11	***Reference Audience*** *(Read down each column for results)*							
Percent Also Attending...	Jazz	Classical Music	Opera	Musicals	Plays	Ballet	Other Dance	Museums/Galleries
Jazz		27%	21%	25%	28%	34%	29%	26%
Classical Music	34%		55%	36%	36%	51%	46%	34%
Opera	9%	19%		12%	12%	23%	12%	12%
Musicals	46%	52%	51%		57%	52%	49%	41%
Plays	37%	38%	38%	41%		46%	47%	31%
Ballet	16%	19%	25%	13%	16%		16%	12%
Other Dance	20%	25%	19%	19%	24%	24%		18%
Museums/Galleries	73%	75%	80%	62%	67%	71%	74%	

HOW TO READ THIS TABLE: Among 'Opera' participators, 25% also attended 'Ballet'.

- Interest in dance does not necessarily cross from one genre to another: Only 24% of 'Ballet' attenders also reported attending 'Other Dance', while even fewer 'Other Dance' attenders also attended 'Ballet' (16%).

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[1] For an analysis of overlapping audiences from the 1982 SPPA, consult the University of Maryland's report Public Participation in the Arts: Final Report on the 1982 Survey, pages 204-211.

- While 55% of 'Opera' attenders also attended 'Classical Music', the reverse is less common. Only 19% of 'Classical Music' attenders also attended 'Opera'.

- 'Musicals' and 'Plays' seem to have the strongest "mutual attraction" of audiences; crossover from 'Musicals' to 'Plays' was 41%, while crossover from 'Plays' to 'Musicals' was 57%.

- Generally, performing arts attenders are very likely to also attend 'Art Museums/ Galleries,' with crossover rates ranging from 62% ('Musicals') to 80% ('Opera'). In contrast, 'Art Museums/Galleries' attenders are much less likely to cross over to the performing arts disciplines, with crossover rates ranging from just 12% for 'Ballet' and 'Opera' to 34% for 'Classical Music' attenders

A similar analysis can be conducted with data from each site. For the arts manager, results from this analysis might be useful in assessing the potential impact of marketing efforts to attenders of various disciplines.

C. Frequency of Participation Data

Participators in each discipline were asked how many times they had attended performances of that discipline over the past year. The resulting data (referred to as "frequency of participation") was compiled for each site, and presented in tabular format in each site discussion. For example, the popularity of visual arts activities in Sedona, AZ is evidenced not only by a high participation rate for 'Museums/Galleries' (77%), but also by the fact that those who did visit museums/galleries did so more frequently (6.34 times over the past year, on average) than their counterparts in other cities (3.45 times for all sites combined).

Usually, the distribution of data for frequency of participation in any discipline was skewed by several very high observations. In other words, someone inevitably reported attending ('Opera', for example) 20, 30, or even 50 or more times, while almost everyone else went only once or twice. These observations are not necessarily invalid, but they present a statistical problem in that they exert an undue influence when computing average figures. Therefore, all frequency of attendance observations greater than 12 were excluded from the data set for the purposes of computing mean frequency figures. Typically, this procedure only eliminated several observations.

The vast majority of participators attended any given discipline only several times, at a steeply declining rate:

- 38% of all participators attended a given discipline only once
- Another 37% of participators attended two or three times
- Another 17% attended between four and six times

These data become more interesting as frequency numbers rise above 6. Instead of continuing to decline at a steady rate, the data begin to cluster at certain numbers, including 10, 12, 15, 20, 24, 25, and 52 - numbers which are multiples of 5 and 10, or calendar units (12 = once a month, 24 = twice a month, 52 = once a week). To generalize, it appears that frequency of participation figures change from actual to estimated somewhere around the number 6.

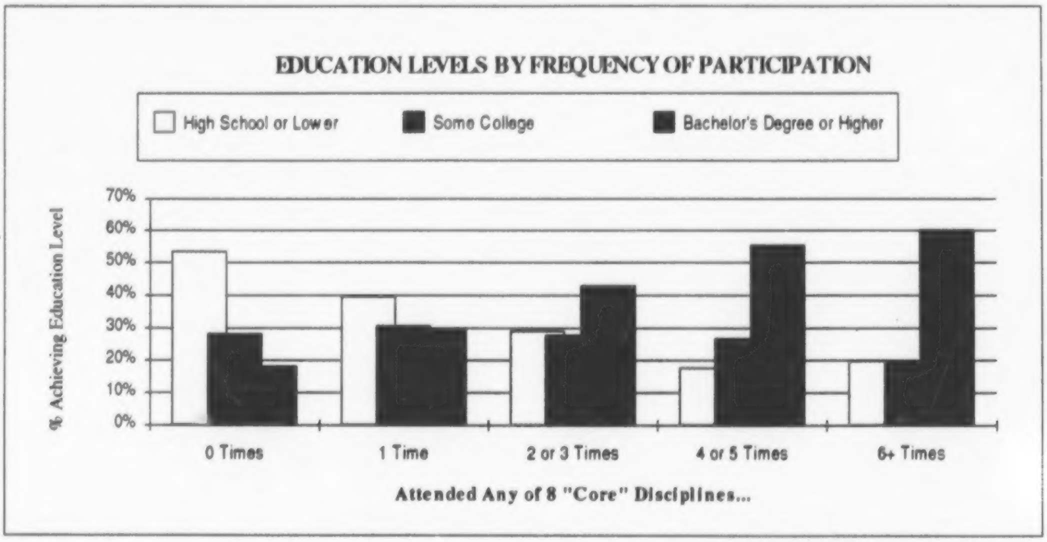
Demographics of the Most Frequent Attenders

Respondents were categorized into five mutually-exclusive groups based on the highest number of times they had attended any one of the 8 "core" disciplines (7 performing arts disciplines plus 'Art Museums/Galleries'):

1. Those who did not attend
2. Those who attended once
3. Those who attended two or three times
4. Those who attended four or five times
5. Those who attended six or more times

For example, if a respondent reported attending 'Musicals' 4 times in the past year, 'Plays' twice, and 'Classical Music' once, they would be categorized in group #4, above, because their highest frequency was 4.

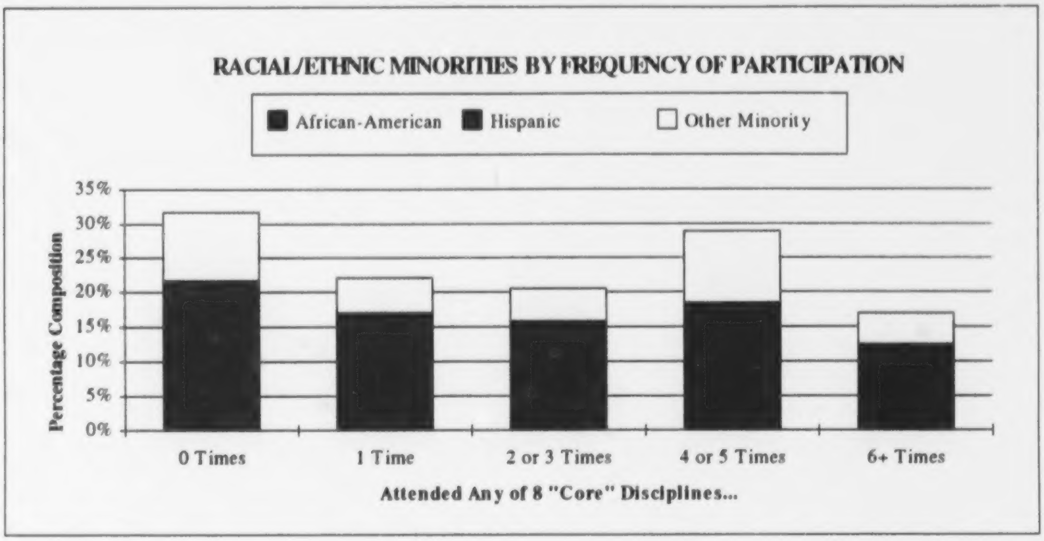
These frequency categories were then cross-tabulated with demographic characteristics to facilitate analysis. Results are presented in Table 9(a) in the appendix. As frequency of participation increases, respondents tend to fall into higher age, income, and education brackets. Education levels, particularly, rise consistently with more frequent attendance:



Generally, demographic characteristics follow a consistent pattern of change until frequency of participation reaches '4 or 5 Times', after which there is a leveling out or reversal of the trend. For example, the percentage of respondents in the '60 and Over' age bracket increases steadily as frequency of participation rises:

Frequency	% 60 and Over
1 Time	16%
2 or 3 Times	21%
4 or 5 Times	24%
6+ Times	29%

The racial/ethnic distribution of those who did not attend any of the 8 "core" disciplines is different than the racial distribution of those who attended at least once (see table below). Minority populations account for almost a third of all non-attenders (32%), but less than a quarter of those who attended once (22%), 2 or 3 times (20%), or 6 or more times (17%). Oddly, this trend reverses for the group of respondents who attended 4 or 5 times, with 29% minority composition .

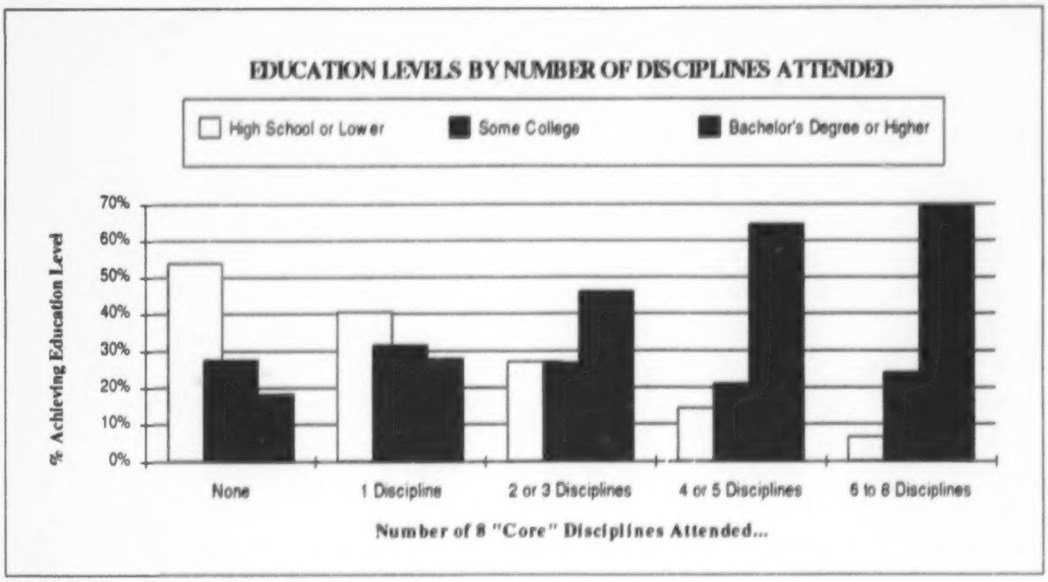


With respect to gender, females account for larger percentages of attenders as freqency of attendance increases. This trend is reversed, however, at the highest level (6 or more times), where participation by males exceeds that for females by over 10%. Frequency of participation data from the 1992 SPPA should be examined in light of these results.

Number of Disciplines Attended

Adding another dimension to the analysis of participation rates and frequency of participation, a separate analysis was conducted to examine the demographic characteristics of respondents based on the number of different disciplines attended. In other words, how does the respondent who attended 'Jazz' performances four times differ from the respondent who attended four disciplines once? Both may have attended a total of four times, but how do they differ? Results are presented in Table 10 in the appendix. Generally, demographic characteristics change dramatically as the number of disciplines attended goes up:

- Almost half of all respondents who attended six or more of the 8 "core" disciplines fall into the 40 - 59 age bracket.
- Married persons are significantly more likely to attend multiple disciplines.
- Respondents with incomes over $100,000 are more than 3 times as likely to attend 4 or more disciplines as they are to attend only one discipline.
- Education levels increase dramatically as the number of disciplines attended goes up (see chart on the following page).



D. **Utilization of Venues by Discipline**

The 1982 and 1985 SPPAs asked respondents simply to list all types of venues attended for all performances. However, the 12 Local Surveys queried venue types for each discipline, providing a new level of information about this subject. Table 3(a) in the appendix shows venue utilization for each site (for all disciplines combined). Table 3(b), which is reproduced below, shows venue types attended by discipline. As might be expected, venue utilization varies substantially by discipline.

Venue types are sorted into three categories for easy reference; performing arts facilities (i.e. "traditional" venue types), clubs/dinner theaters, and "alternative" venues. Consult the table for details. Highlights of these data include:

- "Traditional" venue types were used almost exclusively for 'Opera' (95%) and 'Ballet' (90%), presumably because of the involved technical demands of these productions and the limited technical capacities of other types of venues.

- 'Nightclubs/Jazz Clubs' and 'Dinner Theatres' were last attended by a third (33%) of all 'Jazz' attenders, while another 20% attended 'Jazz' concerts at 'Parks/Open-air Facilities'. "Traditional" performing arts venues were utilized by only 37% of 'Jazz' attenders.

- Approximately 10% of all 'Classical Music' attenders reported attending their most recent concert at a 'Church or Synagogue', underscoring the importance of these venues in the performing arts delivery system.

- 'Dinner Theatres' were most recently attended by 13% of audiences for 'Musicals', indicating that small-scale musical theatre productions are an important part of the supply of arts activities. More people attended 'Musicals' in 'Dinner Theatres' (13%) than 'Concert Halls/Opera Houses' (11%) or 'Civic Centers' (5%).

- Traditional theaters account for 59% of utilization for both 'Musicals' and 'Plays.'

VENUE TYPES ATTENDED BY DISCIPLINE

12 Local Surveys of Public Participation in the Arts
(Weighted Percentages for 12 Sites Combined)

Table 3(b)	Jazz	Classical Music	Opera	Musicals	Plays	Ballet	Other Dance
Concert Hall or Opera House	9%	39%	61%	11%	9%	30%	12%
Civic Center	5%	6%	5%	5%	4%	10%	5%
Theatre	16%	17%	26%	59%	59%	43%	28%
College Facility	7%	12%	3%	3%	9%	7%	12%
Performing Arts Facilities	37%	74%	95%	78%	81%	90%	57%
Coffee House	1%	0%	0%	0%	0%	0%	0%
Dinner Theatre	7%	2%	2%	13%	9%	2%	3%
Nightclub/Jazz Club	25%	0%	0%	1%	1%	1%	3%
Clubs/Dinner Theatre	33%	2%	2%	14%	10%	3%	6%
Church or Synagogue	2%	10%	0%	1%	2%	0%	3%
Secondary School Facility	2%	3%	0%	2%	2%	3%	10%
Museum or Arts Gallery	1%	0%	0%	0%	0%	0%	1%
Library	0%	1%	0%	1%	0%	0%	1%
Park or Open-Air Facility	20%	6%	2%	2%	2%	1%	12%
Town Hall/City Hall	0%	0%	0%	0%	0%	0%	1%
YMCA, YWCA, YMHA, YWHA	0%	0%	0%	0%	0%	0%	1%
Alternative Venues	25%	20%	3%	6%	7%	5%	28%
Other	5%	4%	0%	1%	1%	2%	8%
Don't Know	0%	0%	0%	1%	2%	1%	0%
Refused	0%	0%	0%	0%	0%	0%	0%
TOTAL	100%	100%	100%	100%	100%	100%	100%

HOW TO READ THIS TABLE: One quarter of all jazz attenders in the combined sample reported seeing their most recent jazz performance at a 'Nightclub/Jazz Club'.

Within the category of 'Performing Arts Facilities', the data suggest that respondents had difficulty classifying facilities based on the venue types provided. In some cases, respondents reported attending 'Concert Halls/Opera Houses' in cities where none exist, and frequently confused 'College Facilities' with 'Theatres' and other venue types. Definitions of venue types were not provided in the survey.

A similar analysis can be conducted for each site, although the number of attenders for each venue type are often too low to produce statistically reliable results at an acceptable level of confidence.

E. Utilization of Venues by Demographic Characteristics

Further examination of venue types attended was conducted to reveal any demographic differences between respondents who utilize the various venue types. Table 3(c) shows venue utilization by demographic characteristics (race, age, and income) for the 12 sites combined. A number of interesting observations can be found in this data, although sampling error rates limit the reliability of some of this data. (Also, given the large differences in utilization of venue types by discipline, it is of limited value to aggregate all venue utilization except for very general purposes.)

- African-American and Hispanic respondents used "purpose-built" concert halls and opera houses less frequently than Whites. This may be attributed in part to the nature of programming (opera and ballet, esp.) which is typically presented at these venues, in addition to a host of accessibility issues including transportation and ticket prices.
- Hispanic respondents were about three times more likely to utilize 'Civic Centers' (14%) than African-American respondents (4%) and white respondents (5%).
- As might be expected, use of 'College Facilities' is most prevalent among the youngest respondents (13% for ages 18-29, but only 5% for ages 40-59). Utilization of 'Nightclubs/Jazz Clubs' also drops off in the higher age brackets (7% for ages 18-29 vs. 2% for ages 60+).
- As might be expected, the very wealthiest respondents are less likely to attend 'Alternative Venues', and more likely to attend traditional theaters.

F. Sources of Information by Demographic Characteristics

All respondents to the 12 Local Surveys were asked "How do you learn or find out about arts events in your community?" Complete results are presented in Table 6(b) in the appendix. For analysis, responses were categorized into several groups, with results as follows:

% of Respondents*	Categories of Sources of Information
82%	Any Media (newspapers, television, radio, magazines)
24%	Any Word-of-Mouth (word of mouth, friends/relatives)
16%	Any Targeted Appeal (mailing/flyer, telemarketing)
15%	Any Other (posters/notices, school notices, other)

**percentages do not total 100% because multiple selections were allowed.*

Overall, results show that newspapers (74%) are the most frequent source of information on arts events. 'Television' (26%), ranks higher than 'Radio' (20%) as a source of information about arts events, with 'Word-of-Mouth' and 'Mailing/Flyer' each reported as a source of information for 16% of respondents. Only 10% of respondents reported that 'Friends/Relatives' were a source of information about arts events, while 9% received information from 'Posters/Notices'. With respect to demographic characteristics, several observations are of interest:

Age

- Respondents between the ages of 30 and 59 tend to get arts information from newspapers. Respondents aged 30 to 39 also reported 'Radio' as a source of information more frequently than respondents in other age categories.
- Respondents '60 and Over' years of age are more likely to receive arts information from 'Mailings/Flyers'.
- Younger respondents aged 18 - 29 are more likely than other age groups to receive arts information from 'Posters/Notices' and 'School Notices'.

Gender

- Females reported 'Mailings/Flyers' as a source of information about arts events more frequently than males. Women also reported 'Newspapers' as a source of information more frequently than men, while men turned to 'Magazines' for arts information more often than women.

Race

- White respondents receive arts information through the media (86%) more frequently than respondents who are African-American (77%), Hispanic/Latino (62%), and other races (66%). Conversely, African-Americans are significantly more likely to receive arts information by 'Television' or 'Radio' than other racial groups.
- African-American respondents reported "Friends/Relatives' as a source of arts information twice as frequently as Whites (18% vs. 9%).
- Hispanic/Latino respondents listed 'Posters/Notices' as a source of information about arts events more frequently than other races, although the small number of Hispanic/Latino respondents (275 across all sites) cause larger sampling error rates for this analysis.

Education

- As education levels rise, so does usage of the media for arts information. Also, the most highly educated respondents (and also the most wealthy) are much more likely to get arts information from 'Mailings/Flyers'.

Income

- Respondents with annual incomes less than $20,000 were far less likely to report 'Newspapers' as a source of arts information than respondents with incomes over $20,000. Conversely, those with lower incomes were more likely to report 'Television' as a source of information.

Marital Status

- Aside from media sources, single respondents are more likely than married respondents to receive arts information by 'Word of Mouth', whereas married and widowed respondents are more likely to get their information from 'Mailings/Flyers'.

Each of the 12 local sites should examine the sources of arts information for their own respondents, although cross-tabulations by demographic characteristics will result in numbers too small to be meaningful. Of particular value to arts producers and presenters in each area will be the verbatim answers reported for the actual newspapers, radio and television stations listed by respondents.

G. Reasons for Not Attending More Often

Often referred to as "barriers to attendance", reasons for not attending more often were also queried in the 1982 and 1985 national SPPAs, but were dropped from the 1992 national survey. For each of the 12 Local Surveys, respondents were first asked whether or not they would like to attend cultural events more often. Those who answered "Yes" (an average of 69%) were then asked to list the reasons why they don't attend more frequently. Answers were coded into 17 different categories, ranging from 'Don't have time' to 'No one to go with'. Individual reasons were probed in some markets. Results are presented in Table 4(a) on the following page.

Among those who would like to attend more often, 61% cited one reason - "Don't Have Time" - overshadowing all other reasons by a factor of 3 for the combined data set. The next two most frequent reasons cited relate to cost - "Overall Cost of Going to Events" (20%), and "Cost of Tickets" (19%). All other reasons were cited by 10% or fewer of the respondents. These findings are generally consistent with results of the 1982 and 1985 SPPAs, although the samples were not designed to be comparable. Several interesting variations occurred between sites:

- 'Not available/Not enough variety' was a much more important reason for not attending for respondents located outside of large urban areas (i.e., Sedona, Winston-Salem, and the 3 Nevada sites). Generally, one would expect lower participation rates in areas where the supply of arts programming is limited, and this holds true for the 3 Nevada sites and to some extent for Winston-Salem. However, 22% of Sedona respondents, despite the area's very high participation rates, still perceive availability of arts programming as a significant problem.

- 'Cost of Tickets' and 'Overall Cost of Going to Events' are cited as barriers to attendance by Seattle respondents most frequently (26% cited each), compared to averages for all 12 sites (19% and 20%, respectively). In contrast, only 9% of Rural Nevada respondents cited 'Cost of Tickets' as a barrier.

- 'Lack of Child Care/Baby-sitting' was cited by Chicago respondents significantly more often (13%) compared to respondents in other urban areas (7% for Pittsburgh, 10% for Philadelphia).

- As would be expected, 'Distance/Travel Time/Inconvenient Location' was a major issue for Rural Nevada respondents (19%), and also an issue for Sedona respondents (11%). Curiously, 10% of Chicago respondents who would like to attend more often also cited this as a reason, although this may be due in part to the extent of the geographic area surveyed, which included areas over 60 miles from downtown Chicago.

- 'Problems Related to Age/Health' were cited by 12% of Broward County respondents who would like to attend more often, compared to a 6% average for all 12 sites. Weighted age data shows that Broward County respondents have the highest average age of the 12 sites (50).

- 'Transportation/Traffic/Parking Problems' were most prevalent for Philadelphia respondents (10%), but not for Chicago respondents (4%).

REASONS CITED FOR NOT ATTENDING MORE OFTEN

12 Local Surveys of Public Participation in the Arts

(Weighted Percentages)

Table 4(a)	Pittsburgh Area, PA	Las Vegas, NV	Reno, NV	Rural Nevada ZIPs	Sedona, AZ	Winston-Salem, NC	Seattle/King County, WA	Chicago Area, IL	Philadelphia MSA	Broward County, FL	Dade County, FL	San Jose Area, CA	**ALL SITES**
Would Like to Attend Cultural Events More Often?													
Yes	66%	68%	71%	64%	73%	57%	74%	68%	68%	71%	70%	68%	69%
No	32%	31%	28%	35%	26%	38%	24%	29%	30%	28%	29%	31%	29%
Don't Know	2%	1%	2%	1%	1%	4%	2%	3%	2%	1%	1%	1%	2%
If "YES" - Reasons for not attending more often: (multiple selections allowed)													
Don't have time	64%	56%	57%	42%	61%	59%	57%	63%	57%	52%	63%	69%	61%
Overall cost of going to events	18%	12%	14%	11%	16%	11%	26%	22%	21%	24%	10%	19%	20%
Cost of tickets	21%	13%	20%	9%	15%	17%	26%	18%	20%	18%	15%	19%	19%
Lack of child care/babysitting	7%	7%	5%	6%	7%	7%	9%	13%	10%	7%	7%	10%	10%
Lack of interest	4%	8%	8%	6%	10%	7%	7%	6%	8%	7%	7%	13%	7%
Distance/travel time/inconvenient location	5%	3%	3%	19%	11%	4%	5%	10%	7%	6%	2%	7%	7%
Transportation/traffic/parking problems	5%	7%	3%	6%	3%	2%	7%	4%	10%	7%	7%	4%	6%
No one to go with	6%	3%	6%	7%	2%	5%	5%	8%	7%	6%	3%	2%	6%
Problem related to age/health	5%	5%	5%	5%	4%	7%	5%	8%	6%	12%	7%	.	6%
Just don't get around to it	4%	3%	8%	6%	1%	6%	5%	6%	5%	3%	5%	4%	5%
Other	4%	7%	6%	3%	1%	7%	5%	3%	4%	6%	5%	.	4%
Not available/not enough variety	4%	11%	18%	22%	22%	10%	1%	2%	4%	8%	4%	3%	3%
Problem related to handicap	1%	3%	3%	3%	2%	2%	1%	2%	1%	2%	2%	4%	2%
Tickets sold out	1%	1%	0%	0%	0%	1%	1%	2%	.	2%	0%	9%	1%
Crime/fear of crime	1%	1%	1%	.	0%	.	.	2%	2%	0%	3%	0%	1%
Don't know	1%	2%	1%	3%	0%	1%	2%	1%	0%	1%	1%	.	1%
Poor quality of performance	0%	2%	1%	1%	1%	1%	1%	0%	0%	1%	1%	0%	0%
Prefer to watch TV	1%	1%	.	1%	0%	.	1%	0%	0%	.	.	3%	0%
Refused	.	.	.	1%	.	.	.	.	.	.	1%		0%

HOW TO READ THIS TABLE: Of all Broward County respondents who would like to attend arts events more often, 12% cited 'Problems related to Age/Health' as a reason for not attending more often.

Primary Reason for Not Attending More Often

Additionally, all respondents were asked to identify the single or "primary" reason for not attending cultural events more often. The resulting data are presented in Table 4(b) in the appendix. A different picture emerged when respondents were forced to choose the single most important reason for not attending more often. For the purposes of analysis, answers were categorized into five sub-groups as follows:

CATEGORY	REASONS
Personal Barriers	Lack of Interest, Don't Have Time, Prefer to Watch TV, Just Don't Get Around to It, Don't Know (These responses show that the respondent is not really interested in attending more arts events than s/he already does.)
Price Factors	Cost of Tickets, Overall Cost of Going to Events
Social/Physical Barriers	Lack of Child Care/Baby-sitting, No One to Go With, Problem Related to Handicap, Problem Related to Age/Health
Locational Issues	Transportation/Traffic/Parking Problems, Distance/Travel Time/Inconvenient Location, Crime/Fear of Crime
Quality/Availability	Tickets Sold Out, Poor Quality of Performance, Not Available/Not Enough Variety

Some of the observations noted above still come through in this analysis, but some factors become less important while new ones surface.

- When forced to identify the single most important reason for not attending more often, Price factors remain important for Seattle respondents, but also become more prominent reasons for Philadelphia respondents.

- Concern about child care/baby-sitting all but disappears for Chicago respondents.

- 'Crime/Fear of Crime' emerges as the most important issue for 11% of Dade County respondents and for 7% of Broward County respondents; in other sites, safety appears to be less of an issue.

- Distance and availability overshadow all other reasons for not attending for over half of all Rural Nevada respondents. Only for the 3 Nevada sites is 'Not Available/Not Enough Variety' perceived to be the primary barrier to attendance for a significant number of respondents. These issues shrink in importance for Sedona and Winston-Salem respondents.

- Social/physical barriers (especially 'No One to Go With') come forward as important reasons for not attending for Pittsburgh and San Jose/Santa Clara County respondents, in contrast to all other 10 sites. According to lifestyle data, these two areas have a high proportion of single households.

- Personal barriers (reasons that are within the control of the individual) are cited as the most important reasons for not attending more often by an average of 44% of all respondents. Thus, a majority of respondents (56%) reported that external or environmental factors which are beyond their control (i.e., cost, traffic, etc.) are the most important reasons for not attending more often.

Further Explanation of Barriers for Demographic Sub-Groups

Further analysis of these data shows some interesting differences between demographic sub-groups. From Table 4(c) in the appendix, it is observed that:

- Older respondents (60+) were less likely to cite personal barriers for not attending more often (e.g., 'Don't Have Time' was less of an issue) but they were more likely to cite social/physical barriers and locational Issues.
- Younger respondents (18 to 29) were less concerned with price factors than respondents in other age groups.
- Men were more likely to cite personal barriers than women, whereas women expressed greater concern over social/physical barriers and price factors.
- African-American respondents tended to cite more problems related to locational issues. Hispanics cited availability/quality reasons for not attending almost twice as frequently as African-Americans and Whites.
- Locational Issues appear to be more of a perceived problem for respondents with lower education levels, whether located in rural or large metropolitan areas.
- As would be expected, cost-consciousness decreases as income levels rise, and unmarried respondents cite fewer social/physical barriers to increased attendance (i.e., lack of child care/baby-sitting, etc.).

By studying these data, local sponsors may gain insight into the unique challenges facing their area with respect to barriers to increased attendance.

Other Topics

Data from the 12 Local Surveys are available for supplemental analysis[2]. Other topics which merit further analysis include live vs. media arts participation, sources of information about arts events, and attitudes about arts participation. The survey data will continue to yield additional value from the focused study of these and other topics.

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[2] Inquiries should be directed to the Research Office, National Endowment for the Arts, 1100 Pennsylvania Ave. NW, Washington DC, 20506.

IV. METHODOLOGY

A. Survey Research Methodology

Commissioned by the National Endowment for the Arts in collaboration with local co-sponsors, the 12 Local Surveys of Public Participation in the Arts were conducted by Abt Associates, of Cambridge, MA, over a three month period from February 12 to May 15, 1992. The surveys were intended to augment the national survey of participation in the arts (SPPA) conducted by the Bureau of the Census throughout 1992, and to provide the twelve participating communities with research data to meet their specific needs.

Design

Each survey was designed to include three components:

1. The "Core Questionnaire" duplicated key questions from the 1992 national survey. These questions pertained to participation rates in the performing and visual arts, literature, and several other disciplines, as well as arts participation through the media. Additional questions (not on the national survey) asked participators to indicate the frequency of attendance over the past 12 months, and in what type of venue they had most recently attended.

2. "Community-Specific Local Modules" were developed in conjunction with Abt Associates to address the specific information needs of the local sponsors. Questions pertaining to "reasons for not attending more often" and "sources of information about the arts" were common across all sites, in addition to a series of questions unique to each survey.

3. Basic Demographic Information was collected for all respondents. This included race/ethnicity, age, gender, education, household income, and marital status.

The scope of this summary report is limited to questions common to all 12 surveys, including participation rates, frequency of participation, venue types attended, sources of information about arts events, interest in attending more often, reasons for not attending more frequently, attitudes about arts participation, and demographic characteristics of respondents.

Further discussion of survey design issues, including differences between the local questionnaires and the national SPPA's, may be found in the report appendix.

Sampling Methodology and Response Rates

Using list-assisted random digit dialing telephone survey approach, households were sampled in each of the sites until the goal of approximately 400 interviews was achieved (600 in the Philadelphia metropolitan area), for a total of approximately 5,000 respondents. A stratified sampling approach was taken for several of the sites. For example, respondents for the Pittsburgh/Allegheny County site were drawn equally from within the City limits of Pittsburgh and from the remainder of Allegheny County, so that participation in the two areas could be compared. In Dade County, telephone exchanges with a high percent minority population were over-sampled to facilitate analysis between minority and non-minority participation. Similarly, for the Philadelphia site, an additional 200 interviews were completed in areas of the city with high percent minority populations. Spanish-speaking interviewers were used, as needed, to conduct interviews for three sites; Dade County, Broward County, and San Jose/Santa Clara County.

For each household sampled, the person over 18 who had the most recent birthday was the eligible respondent. A maximum of 6 attempts were made to obtain an answered call for each residential number dialed.

The majority of interviews were conducted during the early evening in the respondent's local time zone or on the weekend. Callbacks were scheduled as needed when the eligible respondent was unavailable during the initial attempt. The interviewer introduced him/herself as "calling for the local sponsor about a study of local participation in the arts." Interviewers used Computer Assisted Telephone Interviewing (CATI) to collect data and guide them through the survey instrument. Response rates, according to Abt Associates, are reported in the following table (sorted from highest to lowest).

SITE	Response Rate
Rural Nevada	52%
Reno	50%
Pittsburgh	48%
Sedona	45%
Winston-Salem	45%
Philadelphia	44%
Seattle/King County	43%
San Jose	43%
Las Vegas	42%
Chicago	42%
Broward County	41%
Dade County	40%

On average, the survey took 17 minutes to administer.

Weighting

Typically, data are weighted to correct for a disproportionate sampling distribution. Abt Associates applied two weighting procedures to the sample data for each site. First, each respondent's data was assigned a weight equal to the number of adults (18+) in the household. Thus, if the respondent lived in a household with 2 other adults (parents or grandparents, for example), a weighting factor of 3 was applied. This procedure corrects for the unequal selection probabilities introduced by selecting one adult from each household, according to Abt Associates.

Second, a post-stratification adjustment was made to the weight described above, to bring the weighted sample distribution into closer agreement with the actual distribution of four demographic variables within each site: age, race, gender, and household income. This procedure was intended to reduce the potential for bias arising from non-response, and also to adjust the sample for non-coverage of households without telephones. For Dade County, Allegheny County, and the Philadelphia MSA, the post-stratification adjustment was carried out for each subarea before they were combined.

These weighting procedures were primarily intended to improve the reliability of survey results for local users. Weighted percentages are used in the tables throughout this report.

Sampling Error

The survey percentages used throughout this report are subject to sampling variability, because they were derived through sampling techniques and not through a census of the entire area. Therefore, a standard error must be calculated to define the area surrounding each survey percentage in which the actual "true but unknown" value lies, at a certain level of confidence.

Two different types of error rates apply to different analyses of the data. Comparison of rates within a site (for example, jazz participation rates for Dade County by race) requires that standard error rates be calculated based on the unweighted sample size for that site (usually about 400, but 600 for Philadelphia). For a sample size of 400, at the 95% confidence level, error rates will range from about 2% to 5%, depending on the survey percentage in question.

Different standard error rates apply when evaluating the statistical significance of survey percentages across multiple sites. For instance, to see if classical music participation rates are different between Las Vegas and Reno (and other sites), confidence limits must be calculated based on the entire sample size for all 12 sites for the variable in question. Unlike the "Single-Site" error rates, these rates allow us to determine whether survey percentages between sites are significantly different. For each of the common variables on all 12 surveys, a standard error was calculated on the total number of respondents answering each question, at the 95% confidence level. Standard error figures for the various participation rates ranged from .67% to 1.38%.

Consult the report appendix for Standard Error Tables and further discussion of these error rates.

B. Methodology for Research on Local "Supply" of Arts Facilities and Programs

AMS staff contacted each local sponsor to determine the extent of existing information regarding cultural facilities and programs. In some cases, sponsors were able to provide complete information on numbers of performances, cultural attractions, and types of performance venues (with seating capacities) from existing directories, periodic cultural calendars and/or annual reports. In other locations, site sponsors indicated that no data existed and suggested alternate approaches for gathering "arts supply" data. One local sponsor held a staff meeting to collect information from all relevant staff. A combination of approaches was utilized to obtain data as required, including phone calls to secondary contacts (arts service organizations, city and state arts councils, etc.).

Secondary sources of local arts activity data included national and regional performing arts facility and museum directories, and a variety of other publications obtained by the researchers. In several cases, a great deal of difficulty was encountered in collecting data on any systematic basis. Thus, the amount and quality of local arts activity data varies from site to site. Appropriate qualifications regarding local arts activity data are included in each site discussion.

A lack of compiled data on arts activity levels was a problem for some sites. Only two local sponsors had this information easily at hand, and another three were able to compile arts activity data from a variety of existing sources. In all cases, arts activity levels are estimated. For several sites, where activity levels were too difficult to ascertain, qualitative data and anecdotal narrative were used to describe the local arts environment. Future research of a similar nature would benefit from a planned data collection phase at the local level, over a period of time coinciding with the survey time frame.

C. Summary of Methodologies for 1982, 1985 and 1992 SPPA's

National surveys of public participation in the arts (SPPA's) were conducted in 1982, 1985, and 1992 by the U.S. Census Bureau for the National Endowment for the Arts. Results from these research efforts can be projected to the U.S. population, and provide valuable information on arts participation and related topics. Since data from the 12 Local SPPA's were to complement and add context to the national surveys, it is necessary to understand what methodologies were used for the national surveys, and to recognize any relevant methodological differences between the 12 Local Surveys and the three national surveys.

Summaries of the methodologies of the national studies are provided below. With respect to both survey design and sampling methodology, these research efforts were handled somewhat differently.

1982

The 1982 Survey of Public Participation in the Arts, conducted by the U.S. Census Bureau, involved a sample of 17,254 individuals, interviewed mostly in person (about 75%), with the remainder surveyed by telephone. Census Bureau population counts were used to draw up the sample in such a way that all individuals living in households in the United States had an equal chance of selection. All individuals aged 18 and over in the selected households were eligible to be included in the survey. Fewer than 15% of eligible respondents were not interviewed, and the final data were slightly weighted to reflect age, gender, and race of the 1982 U.S. population.

The SPPA questions immediately followed a crime survey, which was part of an on-going panel study of 72,000 households conducted by the Bureau of the Census. Each month, from January through December 1982, a national cross section of 1,450 respondents was surveyed on arts participation. From January through October, the five- minute interview covered a set a of "core questions" about arts participation in the previous 12 months, plus a set of "rotating" questions about arts socialization, mass media usage, musical preferences, etc. The November and December interviews lasted 20 minutes and asked all of the rotating questions.

1985

The survey methodology for the 1985 SPPA was quite similar to that of 1982. Once again, the SPPA questions were incorporated in the Census Bureau's omnibus panel study for a randomly selected subset of households. Similarly, approximately 75% of interviews were conducted face-to-face in the respondents' homes, and less than 15 percent of eligible individuals could not be interviewed. The primary difference between the 1982 and 1985 SPPA's was that the 1985 survey was conducted only over a six month period (from January through June 1985), and all were five-minute interviews. Since no respondents were asked all sets of rotating questions (as in Nov. and Dec. 1982), inter-module analyses could not be conducted with the 1985 data.

Thus, the sample size per month in 1985 was larger - 2,200 households, or one fourth of all households included in the omnibus survey. The total 1985 SPPA sample size was 13,675, compared to 17,254 for 1982.

Results of the 1982 and 1985 SPPA's were analyzed by the University of Maryland's Survey Research Center, under the direction of John P. Robinson, Ph.D, and published in October 1985 and March 1987, respectively. The March 1987 report included two volumes. Volume I comprised a project report on the 1985 SPPA, while Volume II compared 1982 and 1985 data. Participation rates from these studies are reproduced in this report (e.g. Table 1). Numerous additional analyses of the 1982 and 1985 SPPA data were commissioned by the NEA Research Division, a listing of which may be found in the bibliography to this report.

1992

As with the earlier SPPA's, respondents to the 1992 SPPA were part of a larger, continuously rotating panel of respondents who were interviewed every six months over a three year period. Sample selection was similar to the two previous SPPA's - Census Bureau population counts were used to draw the sample in such a way that all individuals living in households in the United States had an equal chance of selection. All adults aged 18 and over were eligible to be interviewed.

About 80% of the interviews were conducted by telephone, in contrast to the 1982 and 1985 SPPA's, which were conducted primarily in-person. (The Census Bureau states that no effective differences have generally been found between in-home interviews and telephone interviews.) During the first six months of 1992, only core participation questions were asked of each respondent, and the interviews lasted approximately eight minutes. Data from a total of 6,947 interviews comprise the sample from the first six months. During the last six months of 1992, additional questions were asked of all respondents, resulting in an average interview time of about 16 minutes. Sample size for the last six months of data collection was not available for this report, but it is anticipated that it will be approximately 6,000.

Approximately 20% of all eligible adults in the sampled households could not be interviewed, slightly more than in 1982 and 1985. Again, the final data were weighted slightly to ensure that the final sample was completely representative of the 1992 U.S. population in terms of age, race and gender.

D. Methodological Comparisons and Possible Sources of Bias

Compared to the 1982 and 1985 SPPA's, significantly higher participation rates were observed in the 12 Local Studies. Data from the 1992 SPPA (which was not available for this report) will uncover any changes in arts participation levels since 1985 on a national basis. It is possible that actual participation rates may have increased over the past seven years. Further, arts participation rates can be expected to vary from site to site, with higher rates expected in large urban areas where the supply of arts activity is greatest. The 12 sites studied were predominantly urban, and this might explain some of the upward variance in participation rates.

However, the amount and consistency of upward variance clearly suggests that methodological differences account for at least some of this variance. Several methodological differences are summarized below, and are discussed further in the report appendix.

1. Sponsorship/Survey Context

   The 12 Local Surveys and the National SPPA's were presented to eligible respondents in a significantly different manner. The National SPPA's immediately followed surveys on crime, an issue that affects everyone to some degree. This may have served as an incentive to participate in the survey, attracting a very heterogeneous group of people as far as arts participation is concerned. On the other hand, the 12 Local Surveys were introduced as studies of local participation in the arts, creating an opportunity for 'self-selection' in or out of the survey based on the respondent's interest in the arts.[1] Fundamentally, respondents to the national SPPA's had already completed an unrelated (crime) survey, while respondents to the 12 Local Studies were recruited to complete a local survey of arts participation.

2. Telephone vs. Face-To-Face Interviews

   Although tests have shown that the quality of respondents' answers does not vary significantly between telephone and in-person interviews, it is much easier for respondents to terminate a telephone interview. Response rates for the 12 Local Surveys ranged from 40% to 52%, indicating that up to 1,000 households were contacted in some markets to achieve 400 completed interviews. (These response rates are typical of telephone surveys of this type, although response rates of 55% or higher are common.) In contrast, completion rates for the National SPPA's ranged from 80% to 85%.[2] Telephone sampling also introduces the possibility of non-response bias resulting from the inability to sample households without telephones, although weighting procedures are supposed to correct for this.

3. Respondent Eligibility

   For the National SPPA's, all adults (18+) in the sampled households were eligible respondents, in contrast to the 12 Local Surveys, for which the one adult (18+) in the household with the most recent birthday was the eligible respondent. Although this procedure is methodologically sound, it creates another opportunity for disinterested but eligible respondents to select themselves out of the sample (i.e., to terminate the call).

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[1] Recognizing potential problems associated with the introductory language in the telephone script, Abt Associates tested an alternative introduction in one of the local areas to see if results would be different. Response rates were not observed to be significantly different, and the telephone script was not changed.

[2] Even though the 1992 National SPPA was conducted primarily by telephone, respondent households had been contacted previously by the Census Bureau about participating in an on-going panel study. These respondents were far more likely to complete the SPPA than if they had been contacted through random-digit dialing.

4. Out-of-Town Arts Participation

None of the arts participation surveys, either local or national, ask respondents to distinguish between local and out-of-town arts participation. This distinction is unnecessary with the national surveys because results are generalized to the U.S. population. However, out-of-town arts participation may have skewed rates higher in several of the 12 local sites because of two factors. First, several of the local sites are near other cities with high levels of arts activity. (For example, Sedona, AZ residents commonly drive to Flagstaff for arts presentations.) Secondly, several of the sampled areas (i.e., Broward and Dade Counties) are populated by seasonal residents who may also attend arts events in another area.

5. Language Barrier

For the 12 Local Surveys, an unknown number of calls were terminated immediately due to a language barrier [figures not released by Abt Associates], although some interviews were conducted in Spanish for the Dade, Broward, and San Jose sites. Participation rates in the European-based arts disciplines are generally lower among non-English speaking immigrant groups, for cultural and socioeconomic reasons.

6. Sampling Periods vs. Seasonality of Arts Activity

The 1982 and 1992 SPPA's were conducted over a calendar year, with an even distribution of interviews each month, while the 1985 SPPA involved data collection only during the first six months of 1985 (January - June), which includes months of both high and low arts activity. (Arts programming drops off sharply during the summer months, particularly with respect to traditional programming.) The 12 Local Surveys were conducted during one of the most active 3-month periods for arts programming - mid-February through mid-May. Recent attendance may be more easily recalled by respondents, raising the possibility of higher participation rates for respondents interviewed during the performing arts season.

Generally, the methodology used for the 12 Local Surveys resulted in a more homogeneous group of respondents in comparison to the national samples. While the demographic characteristics of the 1982 and 1985 SPPA samples are almost identical and closely follow U.S. averages, demographics for the 12 Local Studies sample (5,040 respondents) are consistently higher.[3]

For example, with respect to education levels, the percentages of local respondents who completed college exceed the actual figures for the base population of the geographies surveyed by anywhere from 6% to 20%. Table 8, in the appendix, presents education data for each of the 12 sites. Since higher education levels are closely associated with arts attendance, this analysis leads to the conclusion that respondents to the 12 Local Surveys are more likely than average to be arts attenders.

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[3] Aggregated sample data for the 12 Local Surveys cannot be compared to data from a random sample of the United States. In fact, the actual demographic characteristics of the 12 sites combined (using 1990 census data) are somewhat "higher" than figures for the U.S. as a whole. Even accounting for the higher base area demographics, sample demographics are still substantially higher - *even using weighted percentages.*

Highest Education Level Achieved
(Excerpt from Table 8)

PITTSBURGH/ ALLEGHENY COUNTY	High School or lower	Some College	Bachelor's Degree or Higher
Unweighted Sample Data	42%	24%	33%
1990 Census Data	57%	21%	23%
Variance	***-15%***	***+3%***	***+10%***

Another possible explanation of the variation between local and national participation rates would be the larger sampling error rates associated with smaller sample sizes. If this were true, both positive and negative variation would occur. However, the consistency and magnitude of higher participation rates for the 12 local sites suggest that at least some of this variation is not random.

E. Uses of the Data

Results from the 12 Local Surveys are a valuable resource of information for the arts field in general, and particularly for the local sponsors. Given the various limitations of the data discussed in this section, appropriate uses of the survey results include:

- Study of the relationship between the supply of cultural activity and participation rates within a given geography;
- Comparison of participation rates, frequency of participation, and other results between the 12 sites studied;
- Cross-tabulations of data within a site, so long as the sample size of sub-groups is large enough to allow for reasonable error rates. Such analyses might include:

  - demographic characteristics of sub-groups (e.g., jazz participation by race, etc.)
  - cross-discipline participation rates
  - utilization of venues by discipline, or by demographic characteristics
  - source of arts information by demographic characteristics
  - reasons for not attending by demographic characteristics
  - frequency of participation by demographic characteristics
  - attitudes about arts participation by demographic characteristics

In addition, each survey contained a variety of site-specific questions (including questions for which verbatim answers were recorded), which deserve thorough analysis.

APPENDIX

A. Directory of Data Tables

Data files are available for further analysis. Inquiries should be directed to the Research Office, National Endowment for the Arts, 1100 Pennsylvania Ave. NW, Washington DC, 20506.

TABLE #	DESCRIPTION
Table 1:	All participation rates for each of the 12 sites, plus applicable figures for 1982 & 1985 SPPA's.
Table 1(a):	Arts participation rates for demographic sub-groups, core disciplines
Table 1(b):	Arts participation rates for demographic sub-groups, literature
Table 1(c):	Arts participation rates for demographic sub-groups, media
Table 2:	Interest in attending more often, for each of the 12 sites
Table 3(a):	Venues types attended - by site, for all disciplines
Table 3(b):	Venues types attended - by discipline, for 12 sites combined
Table 3(c):	Venue types attended by demographic characteristics
Table 4(a):	Reasons for not attending more often, total percentages by site
Table 4(b):	Primary reason for not attending more often, percentages by site
Table 4(c):	Primary reason for not attending more often, for demographic sub-groups
Table 5:	Attitudes about arts participation, by site
Table 6(a):	Sources of information on arts events, by site
Table 6(b):	Sources of arts information by demographic characteristics
Table 7(a):	Unweighted sample demographics, by site (raw data)
Table 7(b):	Weighted sample demographics, by site
Table 8:	Education levels: sample data vs. 1990 census
Table 9:	Mean frequency of participation, by site
Table 9(a)	Frequency of participation by demographic characteristics
Table 10:	Number of disciplines attended by demographic characteristics
Table 11:	Cross-discipline participation rates (see Special Topics section)

ARTS PARTICIPATION RATES BY SITE

12 Local Surveys of Public Participation in the Arts
(Weighted Percentages)

Table 1

Table 1	Pittsburgh Area, PA	Las Vegas, NV	Reno, NV	Rural Nevada ZIPs	Sedona, AZ	Winston-Salem, NC	Seattle/King County, WA	Chicago Area, IL	Philadelphia MSA	Broward County, FL	Dade County, FL	San Jose Area, CA	ALL SITES	1982 SPPA	1985 SPPA
CORE DISCIPLINES															
Jazz	14%	15%	10%	7%	19%	13%	16%	16%	12%	20%	14%	19%	15%	10%	10%
Classical Music	20%	9%	18%	10%	17%	19%	20%	20%	19%	23%	12%	21%	20%	13%	13%
Opera	5%	3%	9%	2%	4%	4%	7%	5%	7%	12%	7%	8%	6%	3%	3%
Musicals	25%	20%	19%	12%	24%	17%	26%	32%	24%	34%	20%	30%	27%	19%	17%
Plays	18%	16%	15%	12%	25%	22%	29%	21%	18%	21%	15%	21%	20%	12%	12%
Ballet	7%	7%	7%	8%	3%	7%	13%	5%	5%	13%	10%	9%	7%	4%	4%
Other Dance	8%	11%	12%	10%	13%	9%	13%	10%	11%	9%	12%	9%	10%	N/A	N/A
Art Museum/Gallery	38%	39%	41%	39%	77%	32%	52%	42%	44%	41%	35%	44%	42%	22%	22%
Any of 7 Performing Arts Disciplines	*46%*	*46%*	*43%*	*33%*	*54%*	*42%*	*55%*	*54%*	*52%*	*57%*	*43%*	*56%*	*52%*	N/A	N/A
Any of 8 "Core" Disciplines	*57%*	*59%*	*56%*	*52%*	*82%*	*50%*	*69%*	*63%*	*63%*	*65%*	*52%*	*67%*	*62%*	N/A	N/A
OTHER DISCIPLINES															
Arts/Crafts Fair/Festival	55%	50%	62%	56%	57%	45%	55%	49%	42%	61%	45%	54%	49%	39%	40%
Attend Movie Theater	72%	67%	68%	63%	84%	65%	78%	77%	70%	75%	63%	78%	73%	63%	59%
Historic Park/Monument	41%	36%	50%	42%	60%	46%	44%	44%	47%	40%	41%	51%	44%	37%	36%
LITERATURE															
Read Books for Pleasure	60%	71%	76%	74%	82%	69%	82%	75%	75%	75%	62%	74%	73%	N/A	N/A
Read Plays	8%	4%	9%	6%	9%	7%	9%	7%	9%	5%	9%	10%	8%	N/A	N/A
Read Poetry	25%	33%	35%	32%	42%	32%	33%	29%	28%	27%	31%	29%	29%	N/A	N/A
Read Novels/Short Stories	59%	65%	73%	66%	70%	60%	71%	64%	64%	68%	56%	70%	64%	N/A	N/A
Read Plays or Poetry or Novels	*63%*	*69%*	*76%*	*71%*	*74%*	*66%*	*75%*	*69%*	*68%*	*71%*	*63%*	*72%*	*69%*	56%	56%
Attend Poetry Readings	7%	13%	14%	20%	22%	13%	16%	15%	14%	17%	21%	20%	15%	N/A	N/A
Attend Readings of Novels/Books	8%	9%	13%	12%	20%	15%	18%	13%	11%	13%	16%	16%	13%	N/A	N/A
TELEVISION/VIDEO															
Jazz	31%	37%	35%	27%	29%	30%	40%	37%	34%	36%	38%	36%	36%	18%	17%
Classical Music	30%	33%	43%	32%	40%	36%	38%	46%	50%	45%	45%	36%	44%	25%	24%
Opera	16%	16%	20%	13%	17%	16%	21%	24%	22%	28%	31%	23%	23%	12%	12%
Musicals	22%	25%	28%	20%	33%	26%	26%	30%	29%	30%	33%	29%	29%	20%	18%
Plays	22%	21%	25%	19%	34%	22%	26%	30%	26%	28%	28%	29%	27%	26%	21%
Any Dance	31%	32%	37%	32%	41%	32%	36%	36%	36%	35%	39%	34%	36%	N/A	N/A
Artists/Art/Art Museums	34%	36%	46%	41%	61%	40%	53%	45%	44%	35%	43%	37%	43%	23%	25%
Any TV Exposure	*65%*	*69%*	*77%*	*67%*	*82%*	*67%*	*78%*	*75%*	*80%*	*74%*	*77%*	*74%*	*75%*	N/A	N/A
RADIO OR RECORDINGS															
Jazz	40%	50%	46%	36%	52%	43%	58%	56%	48%	51%	44%	57%	51%	N/A	N/A
Classical Music	52%	54%	61%	51%	70%	58%	65%	64%	60%	59%	61%	65%	61%	N/A	N/A
Opera	24%	18%	22%	14%	21%	21%	28%	30%	28%	31%	29%	27%	28%	N/A	N/A
Musicals	20%	16%	16%	16%	22%	14%	21%	25%	23%	23%	23%	24%	23%	N/A	N/A
Plays	6%	7%	8%	7%	13%	11%	10%	12%	10%	12%	11%	8%	10%	N/A	N/A
Any Radio/Recordings	*67%*	*74%*	*74%*	*62%*	*82%*	*70%*	*78%*	*83%*	*73%*	*75%*	*70%*	*81%*	*77%*	N/A	N/A

HOW TO READ THIS TABLE: 25% of Sedona respondents reported attending at least one non-musical stage play during the 12 months prior to being interviewed.

NOTE: Participation rates from the 1982 and 1985 SPPAs are included in this table for context only, and are not directly comparable to other rates in this table.

NOTE: Italicized figures were computed from existing data.

NOTE: N/A = Not Available

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ARTS PARTICIPATION RATES FOR DEMOGRAPHIC SUB-GROUPS

12 Local Surveys of Public Participation in the Arts
(Weighted Percentages for 12 Sites Combined)

Table 1(a)	Performing Arts Disciplines									
	Jazz	Classical Music	Opera	Musicals	Plays	Ballet	Other Dance	Museums/Galleries	Art Fair/Festival	Hist. Site/Monument
AGE										
18 to 29	19%	10%	4%	27%	19%	7%	11%	48%	43%	42%
30 to 39	16%	17%	4%	25%	16%	7%	8%	43%	53%	50%
40 to 59	16%	23%	8%	29%	24%	8%	11%	44%	55%	49%
Over 60	9%	24%	8%	28%	18%	7%	13%	34%	45%	36%
GENDER										
Male	17%	18%	7%	25%	19%	6%	10%	44%	44%	45%
Female	14%	20%	6%	29%	21%	8%	10%	41%	54%	44%
RACE										
White	15%	22%	8%	30%	21%	8%	10%	45%	56%	48%
Black	19%	13%	2%	24%	16%	3%	9%	32%	30%	30%
Hispanic	13%	6%	2%	16%	9%	4%	10%	41%	33%	31%
Other	10%	10%	4%	15%	19%	4%	14%	32%	30%	41%
EDUCATION										
High School or Lower	9%	8%	4%	19%	10%	3%	6%	27%	35%	31%
Some College	17%	19%	3%	24%	19%	8%	9%	40%	56%	48%
Bachelor's Degree or Higher	21%	31%	12%	40%	32%	11%	16%	62%	61%	56%
INCOME										
Less than $20,000	10%	13%	4%	16%	11%	2%	8%	27%	30%	29%
$20,000-$49,999	15%	15%	5%	26%	17%	5%	10%	42%	52%	47%
$50,000-$99,999	22%	27%	8%	36%	31%	11%	14%	57%	62%	54%
$100,000 or More	25%	34%	17%	48%	39%	14%	14%	71%	66%	64%
MARITAL STATUS										
Married	15%	23%	6%	31%	20%	8%	11%	44%	56%	47%
Widowed	8%	15%	6%	28%	20%	6%	7%	29%	39%	38%
Separated	15%	9%	16%	19%	14%	3%	13%	33%	17%	25%
Divorced	15%	14%	7%	18%	21%	5%	7%	35%	48%	43%
Never Married	18%	14%	5%	24%	19%	6%	12%	47%	40%	42%

HOW TO READ THIS TABLE: Among all Hispanic respondents in the combined sample, 16% reported attending at least one live musical stage play during the 12 months prior to being interviewed.

ARTS PARTICIPATION RATES FOR DEMOGRAPHIC SUB-GROUPS

12 Local Surveys of Public Participation in the Arts
(Weighted Percentages for 12 Sites Combined)

Table 1(b)	Literature Participation Rates						
	Read Books	**Read Plays**	**Read Poetry**	**Read Novels**	**Attend Poetry Readings**	**Attend Book Readings**	**Attend Cinema**
AGE							
18 to 29	70%	14%	29%	65%	13%	11%	91%
30 to 39	76%	5%	30%	60%	16%	13%	79%
40 to 59	75%	6%	30%	66%	19%	16%	68%
Over 60	69%	6%	29%	63%	14%	11%	52%
GENDER							
Male	70%	7%	23%	57%	15%	13%	76%
Female	75%	8%	35%	70%	15%	12%	71%
RACE							
White	74%	8%	29%	66%	13%	13%	76%
Black	72%	8%	32%	58%	22%	13%	63%
Hispanic	64%	10%	25%	55%	21%	13%	72%
Other	63%	6%	28%	58%	22%	12%	64%
EDUCATION							
High School or Lower	63%	6%	20%	52%	12%	8%	63%
Some College	74%	8%	34%	66%	14%	12%	76%
Bachelor's Degree or Higher	84%	9%	36%	76%	20%	18%	82%
INCOME							
Less than $20,000	65%	9%	28%	54%	18%	8%	58%
$20,000-$49,999	75%	7%	29%	68%	13%	12%	77%
$50,000-$99,999	83%	7%	29%	72%	15%	15%	83%
$100,000 or More	88%	9%	28%	74%	18%	19%	90%
MARITAL STATUS							
Married	75%	5%	28%	66%	15%	15%	73%
Widowed	65%	5%	31%	59%	16%	9%	45%
Separated	67%	5%	18%	59%	22%	7%	50%
Divorced	71%	7%	35%	57%	14%	11%	69%
Never Married	72%	16%	30%	64%	16%	11%	85%

HOW TO READ THIS TABLE: Among all respondents in the combined sample who reported annual incomes over $100,000, 90% reported attending the cinema at least once during the 12 months prior to being interviewed.

ARTS PARTICIPATION RATES FOR DEMOGRAPHIC SUB-GROUPS

12 Local Surveys of Public Participation in the Arts
(Weighted Percentages for 12 Sites Combined)

Table 1(c)	Television/Video							Radio/Recordings					Comparisons		
	Jazz on TV	**Classical Music on TV**	**Opera on TV**	**Musicals on TV**	**Plays on TV**	**Any Dance on TV**	**Visual Art/Artists on TV**	**Jazz**	**Classical Music**	**Opera**	**Musicals**	**Plays**	**Any Live Participation**	**Any TV Participation**	**Any Radio/Recordings**
AGE															
18 to 29	33%	28%	12%	21%	15%	29%	41%	55%	49%	14%	14%	8%	67%	67%	72%
30 to 39	37%	34%	16%	24%	21%	29%	42%	58%	54%	16%	19%	5%	63%	69%	75%
40 to 59	39%	52%	28%	31%	35%	37%	46%	52%	70%	36%	29%	11%	62%	81%	80%
Over 60	34%	59%	34%	38%	36%	47%	44%	41%	70%	44%	30%	18%	57%	80%	80%
GENDER															
Male	40%	43%	21%	27%	26%	30%	44%	55%	63%	27%	20%	10%	64%	75%	78%
Female	32%	44%	25%	30%	28%	41%	42%	48%	60%	29%	26%	11%	60%	75%	76%
RACE															
White	31%	46%	23%	31%	29%	35%	45%	48%	64%	30%	27%	10%	65%	75%	77%
Black	55%	38%	18%	19%	20%	43%	35%	71%	48%	19%	12%	11%	55%	76%	81%
Hispanic	43%	29%	18%	29%	20%	38%	38%	51%	55%	13%	19%	12%	52%	77%	69%
Other	47%	48%	38%	25%	30%	32%	45%	54%	63%	37%	13%	15%	48%	78%	74%
EDUCATION															
High School or Lower	33%	36%	20%	23%	20%	31%	35%	42%	49%	24%	16%	9%	47%	67%	66%
Some College	37%	41%	24%	33%	30%	40%	45%	55%	62%	31%	25%	11%	62%	77%	80%
Bachelor's Degree or Higher	39%	55%	26%	31%	34%	38%	50%	60%	75%	31%	31%	11%	80%	83%	87%
INCOME															
Less than $20,000	37%	42%	24%	25%	21%	35%	39%	51%	58%	32%	15%	12%	42%	74%	73%
$20,000-$49,999	36%	42%	22%	28%	25%	36%	43%	50%	58%	24%	24%	9%	65%	74%	75%
$50,000-$99,999	39%	48%	23%	30%	35%	34%	44%	61%	68%	28%	27%	10%	79%	79%	85%
$100,000 or More	35%	46%	24%	26%	30%	30%	53%	59%	73%	28%	33%	8%	86%	81%	85%
MARITAL STATUS															
Married	34%	44%	22%	29%	29%	36%	43%	48%	63%	28%	26%	9%	64%	75%	78%
Widowed	45%	64%	45%	38%	36%	52%	44%	48%	69%	50%	28%	12%	50%	86%	76%
Separated	35%	38%	22%	26%	10%	30%	38%	53%	50%	24%	20%	18%	52%	66%	71%
Divorced	39%	47%	25%	32%	33%	45%	44%	53%	62%	28%	21%	10%	54%	76%	77%
Never Married	37%	36%	17%	24%	22%	27%	42%	59%	56%	22%	17%	12%	66%	73%	76%

HOW TO READ THIS TABLE: 80% of all respondents with a Bachelor's degree reported attending at least one live performance, compared to 47% of all respondents whose education did not advance past a High School degree.

INTERESTIN ATTENDING MORE OFTEN

12 Local Surveys of Public Participation in the Arts

(Weighted Percentages)

Table 2	Pittsburgh, PA	Las Vegas, NV	Reno, NV	Rural Nevada ZIPs	Sedona, AZ	Winston-Salem, NC	Seattle, WA	Chicago Area	Philadelphia MSA	Broward County, FL	Dade County, FL	San Jose, CA	**ALL SITES**
Percentage Showing Any Interest in... (multiple selections allowed)													
Jazz	35%	43%	39%	33%	36%	37%	42%	42%	38%	38%	36%	42%	40%
Classical Music	44%	41%	45%	36%	47%	44%	46%	50%	43%	42%	44%	43%	46%
Opera	20%	18%	23%	17%	17%	17%	26%	29%	23%	28%	27%	23%	26%
Musicals	59%	54%	53%	47%	60%	57%	59%	62%	64%	62%	54%	57%	61%
Plays	56%	56%	53%	47%	63%	56%	63%	62%	53%	57%	53%	54%	57%
Ballet	30%	37%	34%	34%	42%	32%	42%	39%	34%	38%	37%	35%	37%
Other Dance	42%	50%	44%	47%	55%	44%	45%	50%	43%	46%	41%	43%	46%
Art Museums	62%	72%	65%	65%	74%	61%	69%	75%	67%	67%	60%	68%	69%
Don't Know/None	10%	10%	9%	11%	4%	11%	9%	4%	7%	9%	10%	9%	7%
Refused	2%	.	.	.	.	1%	0%	.	.	0%	.	.	0%
Which [Type of Arts Event] Would You Like to Do More the Most?													
Jazz	15%	24%	16%	15%	15%	15%	17%	17%	15%	11%	17%	19%	16%
Classical Music	9%	11%	15%	10%	10%	15%	9%	10%	10%	11%	9%	11%	10%
Opera	5%	3%	4%	6%	4%	2%	4%	6%	5%	4%	6%	6%	5%
Musicals	24%	15%	14%	14%	17%	18%	24%	22%	28%	20%	17%	22%	23%
Plays	12%	9%	11%	7%	9%	16%	16%	14%	9%	11%	13%	12%	12%
Ballet	7%	8%	8%	6%	8%	8%	5%	4%	4%	4%	8%	5%	5%
Other Dance	3%	4%	4%	4%	6%	4%	4%	5%	5%	4%	3%	4%	5%
Art Museums	21%	25%	25%	36%	27%	20%	19%	20%	22%	29%	24%	20%	22%
Don't Know/None	4%	2%	3%	2%	4%	1%	2%	1%	3%	7%	4%	1%	2%
Refused	.	.	.	.	.	1%	.	0%	.	.	.	.	0%
Generally, Would You Like to Attend Arts Events More Often?													
Percent Answering "YES"	66%	68%	70%	64%	73%	57%	74%	68%	68%	71%	70%	68%	69%

HOW TO READ THIS TABLE: Three quarters of all Chicago area respondents expressed an interest in attending exhibits at art museums or art galleries more often. Over a third (36%) of Rural Nevada respondents cited 'Exhibits at art museums or art galleries' as the single type of arts event that they would like to attend more often the most.

VENUE TYPES ATTENDED BY SITE

12 Local Surveys of Public Participation in the Arts

(Weighted Percentages for 7 Performance Disciplines Combined)

Table 3(a)	Pittsburgh, PA	Las Vegas, NV	Reno, NV	Rural Nevada ZIPs	Sedona, AZ	Winston-Salem, NC	Seattle, WA	Chicago Area	Philadelphia MSA	Broward County, FL	Dade County, FL	San Jose, CA	**ALL SITES**
Concert Hall or Opera House	33%	11%	10%	7%	15%	19%	25%	17%	17%	15%	14%	23%	18%
Civic Center	5%	6%	5%	25%	15%	13%	5%	3%	2%	11%	16%	12%	9%
Theatre	37%	17%	39%	27%	22%	41%	42%	40%	39%	43%	40%	30%	35%
College Facility	3%	24%	10%	3%	8%	10%	5%	7%	6%	6%	6%	12%	8%
Performing Arts Facilities	79%	57%	64%	61%	60%	82%	78%	67%	65%	75%	76%	77%	70%
Coffee House	1%	0%	0%	0%	0%	0%	0%	0%	0%	1%	1%	1%	0%
Dinner Theatre	5%	5%	6%	3%	4%	4%	3%	12%	8%	4%	6%	3%	5%
Nightclub/Jazz Club	6%	10%	16%	15%	2%	3%	6%	5%	8%	3%	2%	6%	6%
Clubs/Dinner Theatre	12%	15%	22%	18%	6%	7%	8%	17%	16%	7%	8%	10%	12%
Church or Synagogue	1%	2%	2%	3%	1%	2%	3%	3%	4%	4%	2%	3%	3%
Secondary School Facility	2%	3%	1%	9%	6%	3%	3%	3%	4%	2%	2%	1%	3%
Library	0%	5%	0%	0%	0%	0%	0%	1%	0%	1%	0%	0%	1%
Museum or Arts Gallery	1%	1%	0%	0%	8%	1%	1%	0%	2%	0%	0%	0%	1%
Park or Open-Air Facility	5%	13%	7%	7%	14%	3%	3%	6%	5%	6%	7%	7%	7%
Town Hall/City Hall	0%	0%	0%	1%	1%	1%	1%	0%	0%	1%	0%	0%	1%
YMCA, YWCA, YMHA, YWHA	0%	0%	0%	0%	0%	0%	1%	0%	0%	0%	0%	0%	0%
Alternative Venues	9%	24%	11%	20%	31%	9%	11%	13%	16%	14%	11%	12%	15%
Other	0%	3%	2%	2%	2%	1%	2%	2%	3%	2%	3%	1%	2%
Don't Know	0%	1%	0%	0%	2%	0%	0%	1%	0%	1%	2%	0%	1%
Refused	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
TOTAL	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%

HOW TO READ THIS TABLE: 'Parks or Open-Air Facilities' constitute 13% of all reported venue attendances by Las Vegas respondents, while 'Alternative Venues' constitute 24% of all reported venue attendances for Las Vegas respondents.

VENUE TYPES ATTENDED BY DISCIPLINE

12 Local Surveys of Public Participation in the Arts
(Weighted Percentages for 12 Sites Combined)

Table 3(b)

	Jazz	Classical Music	Opera	Musicals	Plays	Ballet	Other Dance
Concert Hall or Opera House	9%	39%	61%	11%	9%	30%	12%
Civic Center	5%	6%	5%	5%	4%	10%	5%
Theatre	16%	17%	26%	59%	59%	43%	28%
College Facility	7%	12%	3%	3%	9%	7%	12%
Performing Arts Facilities	37%	74%	95%	78%	81%	90%	57%
Coffee House	1%	0%	0%	0%	0%	0%	0%
Dinner Theatre	7%	2%	2%	13%	9%	2%	3%
Nightclub/Jazz Club	25%	0%	0%	1%	1%	1%	3%
Clubs/Dinner Theatre	33%	2%	2%	14%	10%	3%	6%
Church or Synagogue	2%	10%	0%	1%	2%	0%	3%
Secondary School Facility	2%	3%	0%	2%	2%	3%	10%
Museum or Arts Gallery	1%	0%	0%	0%	0%	0%	1%
Library	0%	1%	0%	1%	0%	0%	1%
Park or Open-Air Facility	20%	6%	2%	2%	2%	1%	12%
Town Hall/City Hall	0%	0%	0%	0%	0%	0%	1%
YMCA, YWCA, YMHA, YWHA	0%	0%	0%	0%	0%	0%	1%
Alternative Venues	25%	20%	3%	6%	7%	5%	28%
Other	5%	4%	0%	1%	1%	2%	8%
Don't Know	0%	0%	0%	1%	2%	1%	0%
Refused	0%	0%	0%	0%	0%	0%	0%
TOTAL	100%	100%	100%	100%	100%	100%	100%

HOW TO READ THIS TABLE: One quarter of all jazz attenders in the combined sample reported seeing their most recent jazz performance at a 'Nightclub/Jazz Club'.

VENUE TYPES ATTENDED BY DEMOGRAPHIC CHARACTERISTICS

12 Local Surveys of Public Participation in the Arts
(Weighted Percentages for 12 Sites Combined)

Table 3(c)	**TOTAL SAMPLE**	RACE				AGE				INCOME			
		White	Black	Hispanic	Other	18-29	30-39	40-59	60+	$20,000 or Less	$20,000 to $49,999	$50,000 to $99,999	$100,000 or More
Concert Hall or Opera House	20%	21%	14%	14%	20%	17%	19%	20%	23%	23%	17%	20%	19%
Civic Center	5%	5%	4%	14%	7%	4%	6%	5%	6%	4%	6%	6%	5%
Theatre	39%	39%	44%	30%	31%	38%	35%	41%	40%	36%	36%	39%	46%
College Facility	8%	8%	5%	5%	13%	13%	6%	5%	8%	9%	8%	8%	3%
Performing Arts Facilities	72%	72%	67%	63%	71%	72%	66%	71%	78%	71%	66%	73%	72%
Coffee House	0%	0%	0%	1%	0%	0%	0%	0%	0%	0%	0%	0%	0%
Dinner Theatre	7%	7%	6%	7%	6%	5%	6%	8%	7%	5%	8%	6%	10%
Nightclub/Jazz Club	5%	4%	6%	8%	3%	7%	8%	3%	2%	3%	7%	4%	5%
Clubs/Dinner Theatre	12%	12%	13%	16%	10%	12%	14%	12%	9%	9%	15%	10%	15%
Church or Synagogue	3%	3%	5%	8%	2%	2%	4%	4%	3%	5%	3%	3%	2%
Secondary School Facility	3%	3%	3%	1%	1%	3%	2%	3%	5%	3%	4%	4%	2%
Museum or Arts Gallery	0%	0%	0%	0%	1%	0%	0%	1%	0%	1%	0%	0%	0%
Library	0%	0%	0%	0%	1%	0%	1%	0%	1%	1%	1%	0%	0%
Park or Open-Air Facility	6%	6%	9%	7%	9%	7%	10%	7%	2%	6%	8%	7%	4%
Town Hall/City Hall	0%	0%	0%	1%	0%	0%	0%	0%	0%	0%	0%	0%	1%
YMCA, YWCA, YMHA, YWHA	0%	0%	0%	0%	1%	0%	0%	0%	0%	0%	0%	0%	0%
Alternative Venues	14%	13%	18%	17%	15%	13%	17%	14%	11%	16%	16%	15%	10%
Other	3%	3%	2%	5%	4%	3%	3%	3%	2%	4%	3%	2%	3%
TOTAL	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%

HOW TO READ THIS TABLE: 'Dinner Theatres' were attended relatively more often by performing arts attenders with annual incomes over $100,000 than by attenders in other income categories. 'College Facilities' constitute 13% of all reported venue types last attended by 18 - 29 year old respondents in the combined sample.

REASONS CITED FOR NOT ATTENDING MORE OFTEN

12 Local Surveys of Public Participation in the Arts
(Weighted Percentages)

Table 4(a)	Pittsburgh Area, PA	Las Vegas, NV	Reno, NV	Rural Nevada ZIPs	Sedona, AZ	Winston-Salem, NC	Seattle/King County, WA	Chicago Area, IL	Philadelphia MSA	Broward County, FL	Dade County, FL	San Jose Area, CA	**ALL SITES**
Would Like to Attend Cultural Events More Often?													
Yes	66%	68%	71%	64%	73%	57%	74%	68%	68%	71%	70%	68%	69%
No	32%	31%	28%	35%	26%	38%	24%	29%	30%	28%	29%	31%	29%
Don't Know	2%	1%	2%	1%	1%	4%	2%	3%	2%	1%	1%	1%	2%
If "YES" - Reasons for not attending more often: (multiple selections allowed)													
Don't have time	64%	56%	57%	42%	61%	59%	57%	63%	57%	52%	63%	69%	61%
Overall cost of going to events	18%	12%	14%	11%	16%	11%	26%	22%	21%	24%	10%	19%	20%
Cost of tickets	21%	13%	20%	9%	15%	17%	26%	18%	20%	18%	15%	19%	19%
Lack of child care/babysitting	7%	7%	5%	6%	7%	7%	9%	13%	10%	7%	7%	10%	10%
Lack of interest	4%	8%	8%	6%	10%	7%	7%	6%	8%	7%	7%	13%	7%
Distance/travel time/inconvenient location	5%	3%	3%	19%	11%	4%	5%	10%	7%	6%	2%	7%	7%
Transportation/traffic/parking problems	5%	7%	3%	6%	3%	2%	7%	4%	10%	7%	7%	4%	6%
No one to go with	6%	3%	6%	7%	2%	5%	5%	8%	7%	6%	3%	2%	6%
Problem related to age/health	5%	5%	5%	5%	4%	7%	5%	8%	6%	12%	7%	.	6%
Just don't get around to it	4%	3%	8%	6%	1%	6%	5%	6%	5%	3%	5%	4%	5%
Other	4%	7%	6%	3%	1%	7%	5%	3%	4%	6%	5%	.	4%
Not available/not enough variety	4%	11%	18%	22%	22%	10%	1%	2%	4%	8%	4%	3%	3%
Problem related to handicap	1%	3%	3%	3%	2%	2%	1%	2%	1%	2%	2%	4%	2%
Tickets sold out	1%	1%	0%	0%	0%	1%	1%	2%	.	2%	0%	9%	1%
Crime/fear of crime	1%	1%	1%	.	0%	.	.	2%	2%	0%	3%	0%	1%
Don't know	1%	2%	1%	3%	0%	1%	2%	1%	0%	1%	1%	.	1%
Poor quality of performance	0%	2%	1%	1%	1%	1%	1%	0%	0%	1%	1%	0%	0%
Prefer to watch TV	1%	1%	.	1%	0%	.	1%	0%	0%	.	.	3%	0%
Refused	.	.	.	1%	.	.	.	.	.	.	1%		0%

HOW TO READ THIS TABLE: Of all Broward County respondents who would like to attend arts events more often, 12% cited 'Problems related to Age/Health' as a reason for not attending more often.

PRIMARY REASON FOR NOT ATTENDING MORE OFTEN

12 Local Surveys of Public Participation in the Arts

(Weighted Percentages)

Table 4(b)

	Pittsburgh Area, PA	Las Vegas, NV	Reno, NV	Rural Nevada ZIPs	Sedona, AZ	Winston-Salem, NC	Seattle/King County, WA	Chicago Area, IL	Philadelphia MSA	Broward County, FL	Dade County, FL	San Jose Area, CA	**ALL SITES**
Lack of interest	7%	5%	8%	5%	15%	11%	5%	6%	3%	4%	4%	6%	**5%**
Don't have time	34%	36%	31%	19%	23%	41%	36%	39%	31%	38%	42%	39%	**36%**
Prefer to watch TV	.	.	.	.	3%	.	1%	.	.	.	0%	.	**0%**
Just don't get around to it	1%	1%	2%	0%	4%	1%	1%	1%	1%	1%	1%	1%	**1%**
Don't know	3%	4%	2%	2%	1%	4%	3%	2%	1%	2%	1%	2%	**2%**
Sub-Total: Personal Barriers	**46%**	**47%**	**43%**	**26%**	**45%**	**57%**	**46%**	**47%**	**36%**	**44%**	**48%**	**48%**	**44%**
Cost of tickets	4%	4%	4%	2%	0%	2%	8%	4%	4%	4%	5%	1%	**4%**
Overall cost of going to events	20%	16%	20%	13%	27%	16%	24%	15%	24%	15%	11%	22%	**19%**
Sub-Total: Price Factors	**24%**	**21%**	**24%**	**15%**	**27%**	**17%**	**31%**	**19%**	**28%**	**19%**	**16%**	**23%**	**23%**
Lack of child care/babysitting	5%	3%	3%	2%	4%	5%	5%	3%	3%	2%	2%	4%	**3%**
No one to go with	12%	2%	3%	2%	1%	5%	4%	4%	4%	6%	2%	12%	**5%**
Problem related to handicap	.	0%	1%	.	.	0%	.	2%	0%	1%	.	0%	**1%**
Problem related to age/health	4%	2%	0%	2%	2%	4%	2%	3%	4%	8%	3%	1%	**3%**
Sub-Total: Social/Physical Barriers	**21%**	**7%**	**7%**	**5%**	**6%**	**14%**	**11%**	**13%**	**10%**	**16%**	**6%**	**17%**	**12%**
Transportation/traffic/parking problems	3%	3%	2%	5%	2%	1%	2%	5%	8%	4%	8%	3%	**5%**
Distance/travel time/inconvenient location	2%	3%	5%	30%	13%	.	2%	9%	11%	4%	4%	2%	**7%**
Crime/fear of crime	1%	0%	1%	.	.	.	0%	2%	1%	7%	11%	.	**2%**
Sub-Total: Locational Issues	**5%**	**6%**	**8%**	**31%**	**14%**	**1%**	**4%**	**15%**	**19%**	**15%**	**23%**	**5%**	**14%**
Tickets sold out	.	0%	.	.	.	.	.	.	.	.	0%	1%	**0%**
Poor quality of performance	.	.	1%	.	1%	1%	2%	.	.	1%	2%	1%	**0%**
Not available/not enough variety	4%	16%	13%	21%	6%	4%	2%	2%	5%	3%	2%	5%	**4%**
Sub-Total: Quality/Availability	**4%**	**20%**	**18%**	**22%**	**7%**	**10%**	**7%**	**6%**	**6%**	**6%**	**6%**	**9%**	**7%**
Other						1%	1%	1%	1%	1%	1%	1%	**1%**
Refused				1%									**0%**
TOTAL	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	**100%**

HOW TO READ THIS TABLE: Of all Seattle/King County respondents, 31% cited price factors as the primary reason for not attending arts events more often.

PRIMARY REASON FOR NOT ATTENDING MORE OFTEN FOR DEMOGRAPHIC SUB-GROUPS

12 Local Surveys of Public Participation in the Arts
(Weighted Percentages for 12 Sites Combined)

Table 4(c)	**Unweighted Sample Size**	**Personal Barriers**	**Price Factors**	**Social/Physical Barriers**	**Locational Issues**	**Qualitity/Availability**
AGE						
18 to 29	1251	49%	19%	8%	13%	11%
30 to 39	1306	50%	26%	13%	8%	5%
40 to 59	1479	50%	24%	7%	11%	7%
60 and Over	778	21%	26%	25%	25%	3%
GENDER						
Male	2030	57%	18%	7%	12%	7%
Female	3010	35%	26%	16%	16%	7%
RACE						
White	3729	44%	24%	12%	14%	6%
Black	582	46%	21%	9%	17%	8%
Hispanic	275	43%	21%	13%	10%	14%
Other	336	51%	17%	15%	8%	8%
EDUCATION						
High School or Lower	1730	45%	20%	10%	19%	6%
Some College	1472	45%	24%	13%	12%	5%
Bachelor's Degree or Higher	1737	43%	25%	13%	11%	9%
INCOME						
Less than $20,000	978	31%	32%	15%	17%	5%
$20,000-$49,999	1940	47%	23%	10%	14%	6%
$50,000-$99,999	941	52%	18%	9%	10%	10%
$100,000 or More	266	63%	6%	7%	15%	8%
MARITAL STATUS						
Married	2727	44%	24%	15%	12%	6%
Widowed	301	23%	29%	15%	28%	6%
Separated	140	40%	40%	5%	12%	3%
Divorced	574	49%	19%	10%	15%	7%
Never Married	1203	47%	20%	8%	15%	10%

HOW TO READ THIS TABLE: Among all respondents aged 18 - 29, 19% cited price factors as the primary reason for not attending more often, compared to 26% for all respondents over age 59.

ATTITUDES ABOUT ARTS PARTICIPATION

12 Local Surveys of Public Participation in the Arts

(Weighted Percentages)

Table 5

Table 5	Pittsburgh Area, PA	Las Vegas, NV	Reno, NV	Rural Nevada ZIPs	Sedona, AZ	Winston-Salem, NC	Seattle/King County, WA	Chicago Area, IL	Philadelphia MSA	Broward County, FL	Dade County, FL	San Jose Area, CA	ALL SITES
How important is it to participate in arts events?													
Very Important	13%	17%	18%	17%	25%	19%	24%	19%	19%	27%	29%	21%	20%
Somewhat Important	47%	53%	51%	49%	52%	44%	54%	53%	54%	49%	45%	55%	52%
Not at all important	39%	31%	31%	35%	23%	35%	21%	28%	25%	24%	26%	24%	27%
Don't Know	1%	.	.	.	0%	2%	1%	0%	1%	1%	1%	0%	1%
Refused	.	.	.	.	.	.	.	.	0%	.	.	.	0%
How important are art classes in schools?													
Very Important	58%	66%	72%	57%	75%	61%	69%	66%	69%	69%	77%	67%	67%
Somewhat Important	33%	26%	23%	35%	21%	29%	25%	31%	23%	24%	15%	28%	26%
Not at all important	9%	7%	5%	6%	3%	9%	6%	3%	8%	6%	7%	4%	6%
Don't Know	1%	1%	3%	2%	0%	1%	1%	1%	0%	1%	0%	2%	1%
Refused	.	0%	.	.	.	.	.	.	.	.	.	.	0%
How do you rate the availability and adequacy of information about arts events in your area?													
Excellent	13%	10%	6%	8%	14%	16%	15%	19%	15%	15%	19%	25%	17%
Good	50%	35%	40%	36%	53%	47%	46%	45%	42%	53%	32%	50%	44%
Fair	20%	33%	31%	29%	22%	22%	25%	20%	26%	19%	26%	17%	23%
Poor	10%	14%	12%	22%	8%	6%	6%	11%	11%	5%	11%	5%	10%
Don't Know	7%	9%	11%	5%	4%	9%	7%	5%	7%	8%	12%	4%	7%
Refused	.	.	0%	.	0%	.	0%	.	.	.	0%	.	0%

HOW TO READ THIS TABLE: One quarter of Sedona respondents think that participating in arts events is "very important." San Jose respondents seem the most satisfied with the availability of information about arts events.

SOURCES OF INFORMATION ON ARTS EVENTS

12 Local Surveys of Public Participation in the Arts
(Weighted Percentages)

Table 6(a)	Pittsburgh Area, PA	Las Vegas, NV	Reno, NV	Rural Nevada ZIPs	Sedona, AZ	Winston-Salem, NC	Seattle/King County, WA	Chicago Area, IL	Philadelphia MSA	Broward County, FL	Dade County, FL	San Jose Area, CA	ALL SITES
Media Sources	82%	79%	85%	80%	82%	77%	82%	83%	82%	86%	77%	81%	82%
Newspapers	73%	64%	72%	71%	77%	64%	74%	77%	76%	80%	63%	74%	74%
Television	36%	40%	40%	24%	6%	35%	23%	22%	23%	33%	32%	19%	26%
Radio	18%	24%	29%	28%	21%	26%	23%	18%	19%	18%	24%	18%	20%
Magazines	8%	2%	3%	2%	1%	1%	4%	4%	5%	1%	2%	3%	4%
Word-of-Mouth Sources	20%	14%	16%	11%	28%	11%	21%	17%	19%	16%	11%	14%	17%
Word of Mouth	20%	14%	16%	11%	28%	11%	21%	17%	19%	16%	11%	14%	17%
Friends, relatives, other individuals	6%	7%	10%	4%	12%	11%	13%	11%	9%	11%	10%	14%	10%
Targeted Appeal	13%	16%	13%	13%	15%	14%	22%	17%	16%	15%	13%	19%	16%
Mailed announcement, flyer, brochure	13%	15%	13%	13%	15%	14%	22%	16%	16%	15%	12%	19%	16%
Telemarketing, telephone solicitation	0%	1%	0%	0%	0%	0%	1%	0%	0%	1%	0%	0%	0%
Other Sources	14%	13%	15%	13%	9%	15%	12%	18%	16%	7%	12%	9%	15%
Posters, notices in public areas	8%	7%	8%	8%	7%	8%	7%	11%	10%	5%	7%	7%	9%
School notices	4%	4%	5%	3%	2%	4%	5%	6%	5%	2%	4%	2%	5%
Other	3%	2%	3%	2%	0%	3%	1%	2%	1%	1%	1%	0%	1%

HOW TO READ THIS TABLE: Only 6% of Sedona respondents cite 'Television' as a sources of information on arts events, compared to 40% for Las Vegas and Reno.

SOURCES OF INFORMATION BY DEMOGRAPHIC CHARACTERISTICS

12 Local Surveys of Public Participation in the Arts

(Weighted Percentages for 12 Sites Combined)

Table 6(b)	Newspapers	Television	Radio	Magazines	**Any Media**	Word of Mouth	Friends/Relatives	**Any Word -of-Mouth**	Mailing/Flyer	Telemarketing	**Any Targeted Appeal**	Posters/Notices	School Notices	Other	**Any Other**	None	Don't Know
All Respondents	74%	26%	20%	4%	82%	16%	10%	24%	16%	0%	16%	9%	5%	1%	15%	4%	4%
AGE																	
18 to 29	64%	22%	17%	4%	77%	18%	11%	18%	12%	0%	12%	12%	8%	2%	21%	5%	4%
30 to 39	78%	29%	27%	5%	85%	15%	10%	15%	16%	0%	17%	8%	6%	1%	15%	3%	4%
40 to 59	83%	27%	21%	4%	89%	19%	10%	19%	16%	0%	16%	10%	4%	1%	15%	2%	3%
60 and Over	72%	25%	12%	4%	78%	16%	10%	16%	21%	0%	21%	5%	1%	1%	8%	5%	5%
GENDER																	
Male	72%	25%	20%	5%	80%	16%	9%	16%	13%	0%	13%	8%	5%	1%	14%	5%	5%
Female	76%	26%	19%	3%	84%	18%	11%	18%	19%	1%	19%	10%	5%	2%	16%	3%	3%
RACE																	
White	80%	23%	20%	5%	86%	17%	9%	17%	17%	0%	17%	9%	4%	1%	14%	3%	3%
Black	63%	37%	24%	2%	77%	16%	18%	16%	14%	0%	14%	10%	6%	3%	17%	4%	5%
Hispanic	46%	30%	19%	1%	62%	10%	10%	10%	13%	0%	13%	17%	7%	1%	24%	9%	7%
Other	56%	29%	13%	3%	66%	18%	12%	18%	16%	0%	16%	7%	8%	1%	16%	9%	7%
EDUCATION																	
High School or Lower	63%	27%	16%	4%	74%	17%	11%	17%	12%	0%	12%	8%	5%	1%	14%	6%	8%
Some College	80%	28%	18%	4%	86%	16%	9%	16%	15%	1%	16%	8%	4%	2%	14%	2%	3%
Bachelor's Degree or Higher	84%	22%	25%	5%	88%	17%	10%	17%	22%	0%	22%	12%	5%	1%	17%	3%	1%
INCOME																	
Less than $20,000	60%	28%	15%	3%	74%	19%	9%	19%	16%	0%	16%	11%	6%	1%	18%	4%	7%
$20,000-$49,999	82%	30%	20%	4%	88%	15%	9%	15%	14%	1%	14%	9%	4%	1%	15%	3%	2%
$50,000-$99,999	83%	19%	25%	3%	88%	16%	10%	16%	18%	1%	19%	8%	4%	2%	14%	3%	1%
$100,000 or More	82%	22%	25%	8%	85%	15%	11%	15%	25%	0%	25%	10%	3%	2%	14%	2%	2%
MARITAL STATUS																	
Married	81%	26%	21%	4%	87%	15%	8%	15%	18%	1%	18%	7%	4%	2%	13%	3%	3%
Widowed	67%	24%	10%	4%	72%	20%	15%	20%	20%	0%	20%	3%	6%	0%	10%	7%	5%
Separated	57%	42%	14%	6%	74%	32%	4%	32%	13%	0%	13%	5%	1%	1%	6%	3%	12%
Divorced	81%	27%	21%	3%	87%	17%	13%	17%	13%	0%	13%	12%	3%	1%	16%	2%	4%
Never Married	62%	24%	20%	5%	74%	18%	12%	18%	13%	0%	13%	14%	7%	2%	22%	5%	5%

HOW TO READ THIS TABLE: White respondents get information about arts events from newspapers more often than Blacks (80% vs. 63%), whereas Blacks are more likely than Whites to receive arts information from television (37% vs. 23%).

NOTE: Percentages do not total 100% because multiple selections were allowed.

SAMPLE DEMOGRAPHICS BY SITE

12 Local Surveys of Public Participation in the Arts
(Unweighted Sample Data)

Table 7(a) Raw Data	Pittsburgh Area, PA	Las Vegas, NV	Reno, NV	Rural Nevada ZIPs	Sedona, AZ	Winston-Salem, NC	Seattle/King County, WA	Chicago Area, IL	Philadelphia MSA	Broward County, FL	Dade County, FL	San Jose Area, CA	ALL SITES
HOUSEHOLD SIZE													
Mean # of Adults (18+)	2.32	2.32	2.24	2.13	2.07	2.17	2.16	2.42	2.44	2.32	2.5	2.48	2.31
AGE													
18 to 29	22%	25%	27%	23%	5%	24%	30%	31%	34%	25%	29%	33%	26%
30 to 39	31%	30%	29%	30%	14%	26%	28%	27%	29%	26%	28%	26%	27%
40 to 59	29%	30%	31%	35%	37%	34%	32%	29%	24%	31%	28%	32%	31%
60 and Over	19%	15%	13%	12%	44%	16%	10%	13%	13%	19%	15%	9%	16%
Median Age	39	37	38	39	56	40	36	36	35	39	37	36	38
GENDER													
Male	36%	42%	43%	44%	31%	37%	40%	43%	40%	39%	42%	45%	40%
Female	64%	58%	57%	56%	69%	63%	60%	57%	60%	61%	58%	55%	60%
RACE													
White	88%	79%	89%	89%	95%	79%	84%	75%	55%	78%	38%	71%	76%
Black	9%	10%	2%	0%	1%	18%	5%	15%	40%	11%	16%	3%	12%
Hispanic	0%	5%	4%	4%	1%	1%	3%	4%	2%	6%	26%	14%	6%
Other	4%	7%	6%	6%	4%	2%	8%	6%	4%	5%	21%	12%	7%
EDUCATION													
High School or Lower	42%	40%	36%	45%	21%	38%	26%	34%	40%	30%	39%	26%	35%
Some College	25%	31%	34%	35%	32%	26%	27%	27%	28%	32%	29%	33%	30%
Bachelor's Degree or Higher	33%	30%	30%	20%	47%	35%	46%	39%	31%	39%	32%	42%	35%
INCOME													
Less than $20,000	35%	21%	23%	21%	24%	20%	18%	23%	30%	17%	33%	15%	24%
$20,000-$49,999	42%	50%	51%	51%	52%	49%	46%	43%	48%	53%	44%	38%	47%
$50,000-$99,999	19%	21%	21%	25%	17%	27%	27%	25%	19%	23%	17%	36%	23%
$100,000 or More	5%	9%	5%	3%	7%	4%	9%	10%	3%	6%	7%	12%	6%
MARITAL STATUS													
Married	52%	53%	52%	65%	68%	65%	57%	54%	42%	57%	51%	54%	55%
Widowed	9%	5%	7%	6%	9%	3%	5%	5%	8%	7%	7%	2%	6%
Separated	2%	3%	3%	2%	2%	4%	1%	2%	5%	3%	2%	3%	3%
Divorced	9%	16%	15%	16%	10%	8%	11%	12%	11%	12%	10%	11%	12%
Never Married	27%	23%	23%	12%	12%	20%	26%	27%	35%	21%	30%	30%	24%

HOW TO READ THIS TABLE: Sedona respondents have the highest median age (56) of the 12 sites. Only 5% fall into the '18 to 29' age group.
NOTE: This table shows UNWEIGHTED, "raw" data. Minority populations were intentionally oversampled in some sites.

SAMPLE DEMOGRAPHICS BY SITE

12 Local Surveys of Public Participation in the Arts

(Weighted Sample Data)

Table 7(b) Weighted Data	Pittsburgh Area, PA	Las Vegas, NV	Reno, NV	Rural Nevada ZIPs	Sedona, AZ	Winston-Salem, NC	Seattle/King County, WA	Chicago Area, IL	Philadelphia MSA	Broward County, FL	Dade County, FL	San Jose Area, CA	**ALL SITES**
HOUSEHOLD SIZE													
Mean # of Adults (18+)	3.15	4.02	3.45	2.68	5.57	2.85	4.48	4.02	5.71	5.27	5.36	5.68	4.69
AGE													
18 to 29	21%	22%	25%	22%	31%	24%	25%	26%	24%	18%	19%	28%	24%
30 to 39	24%	27%	24%	24%	28%	22%	23%	21%	23%	16%	21%	24%	22%
40 to 59	26%	30%	30%	32%	28%	32%	31%	33%	28%	29%	34%	32%	31%
60 and Over	29%	21%	21%	22%	14%	23%	21%	21%	25%	36%	26%	16%	23%
Median Age	44	41	41	43	37	42	40	43	43	52	45	40	43
GENDER													
Male	46%	50%	50%	53%	46%	46%	49%	47%	46%	47%	46%	49%	47%
Female	54%	50%	50%	47%	54%	54%	51%	53%	54%	53%	54%	51%	53%
RACE													
White	86%	78%	84%	82%	91%	77%	87%	72%	79%	87%	47%	67%	75%
Black	9%	7%	2%	1%	2%	20%	4%	15%	16%	8%	17%	4%	13%
Hispanic	1%	7%	7%	10%	3%	0%	1%	5%	1%	2%	17%	18%	5%
Other	3%	8%	7%	8%	4%	3%	9%	8%	3%	3%	19%	12%	7%
EDUCATION													
High School or Lower	47%	44%	42%	47%	37%	46%	32%	40%	39%	31%	40%	27%	39%
Some College	25%	29%	31%	34%	28%	25%	28%	27%	27%	31%	30%	30%	28%
Bachelor's Degree or Higher	28%	27%	27%	19%	35%	28%	41%	33%	35%	38%	30%	43%	34%
INCOME													
Less than $20,000	37%	30%	32%	34%	36%	30%	26%	31%	29%	28%	37%	14%	30%
$20,000-$49,999	43%	52%	50%	49%	46%	47%	47%	41%	46%	48%	42%	35%	44%
$50,000-$99,999	17%	15%	14%	15%	13%	20%	21%	22%	20%	20%	16%	37%	21%
$100,000 or More	3%	4%	3%	2%	4%	3%	6%	6%	5%	4%	5%	14%	6%
MARITAL STATUS													
Married	56%	55%	53%	63%	56%	66%	58%	54%	52%	64%	56%	59%	55%
Widowed	10%	6%	9%	7%	2%	4%	7%	7%	9%	9%	9%	2%	8%
Separated	2%	2%	3%	2%	1%	3%	1%	2%	5%	2%	2%	3%	3%
Divorced	7%	14%	13%	16%	12%	6%	10%	12%	8%	10%	9%	11%	10%
Never Married	26%	24%	22%	11%	30%	21%	24%	25%	27%	15%	24%	26%	25%

HOW TO READ THIS TABLE: San Jose respondents reported the highest education levels among the 12 sites. A total of 43% earned a Bachelor's degree or higher.

EDUCATION LEVELS: SAMPLE DATA VS. 1990 CENSUS

12 Local Surveys of Public Participation in the Arts
National Endowment for the Arts

Table 8	Highest Education Level Achieved		
	High School or lower	Some College	Bachelor's Degree or higher
Pittsburgh Area, PA			
Unweighted Sample Data (A)	42%	24%	33%
1990 Census Data (B)	57%	21%	23%
Variance (A - B)	*-15%*	*3%*	*10%*
Las Vegas, NV			
Unweighted Sample Data (A)	44%	29%	26%
1990 Census Data (B)	55%	31%	14%
Variance (A - B)	*-11%*	*-2%*	*12%*
Reno, NV			
Unweighted Sample Data (A)	35%	33%	30%
1990 Census Data (B)	46%	34%	20%
Variance (A - B)	*-11%*	*-1%*	*10%*
Rural Nevada ZIPs			
Unweighted Sample Data (A)	44%	35%	21%
1990 Census Data (B)	52%	33%	15%
Variance (A - B)	*-8%*	*2%*	*6%*
Sedona, AZ			
Unweighted Sample Data (A)	20%	31%	45%
1990 Census Data (B)	43%	32%	25%
Variance (A - B)	*-23%*	*-1%*	*20%*
Winston-Salem, NC			
Unweighted Sample Data (A)	38%	26%	35%
1990 Census Data (B)	51%	24%	24%
Variance (A - B)	*-13%*	*2%*	*11%*
Seattle/King County, WA			
Unweighted Sample Data (A)	25%	27%	46%
1990 Census Data (B)	35%	33%	33%
Variance (A - B)	*-10%*	*-6%*	*13%*
Chicago Area, IL			
Unweighted Sample Data (A)	33%	27%	38%
1990 Census Data (B)	50%	26%	25%
Variance (A - B)	*-17%*	*1%*	*13%*
Philadelphia MSA			
Unweighted Sample Data (A)	41%	28%	31%
1990 Census Data (B)	57%	20%	23%
Variance (A - B)	*-16%*	*8%*	*8%*
Broward County, FL			
Unweighted Sample Data (A)	29%	31%	37%
1990 Census Data (B)	55%	26%	19%
Variance (A - B)	*-26%*	*5%*	*18%*
Dade County, FL			
Unweighted Sample Data (A)	37%	29%	31%
1990 Census Data (B)	58%	23%	19%
Variance (A - B)	*-21%*	*6%*	*12%*
Santa Clara County, CA			
Unweighted Sample Data (A)	25%	32%	40%
1990 Census Data (B)	37%	31%	33%
Variance (A - B)	*-12%*	*1%*	*7%*
ALL SITES COMBINED			
Unweighted Sample Data	35%	30%	35%
Weighted Sample Data	38%	28%	34%
1990 Census Data (12 Sites Combined)	51%	25%	24%
Variance from Unweighted Sample Data	**-16%**	**5%**	**11%**
Variance from Weighted Sample Data	**-13%**	**3%**	**10%**

MEAN FREQUENCY OF ATTENDANCE

12 Local Surveys of Public Participation in the Arts

(Weighted Percentages)

Table 9

DISCIPLINE	Pittsburgh, PA	Las Vegas, NV	Reno, NV	Rural Nevada ZIPs	Sedona, AZ	Winston-Salem, NC	Seattle, WA	Chicago Area	Philadelphia MSA	Broward County, FL	Dade County, FL	San Jose, CA	**ALL SITES**
Jazz	2.26	2.45	3.25	2.55	1.70	2.15	2.69	2.72	2.46	3.35	3.35	2.45	2.70
Classical Music	3.25	2.66	2.63	2.51	2.80	2.38	2.64	2.93	2.50	2.98	3.72	2.74	2.84
Opera	2.15	1.39	1.93	1.17	2.72	1.40	1.80	1.97	1.43	2.59	1.77	1.92	1.86
Musicals	2.56	2.20	2.04	1.53	2.23	2.07	2.68	2.27	1.97	2.68	2.76	2.28	2.30
Plays	3.18	2.37	2.08	1.48	1.59	1.87	2.81	2.15	2.37	2.46	3.08	2.73	2.45
Ballet	1.57	1.47	2.01	1.50	1.23	1.37	1.52	1.32	2.44	2.42	2.02	1.35	1.77
Other Dance	1.96	1.92	2.02	1.64	3.32	1.75	2.18	1.87	2.02	1.72	2.61	2.25	2.03
Art Museums	2.20	3.17	2.59	2.70	3.95	2.98	3.26	2.77	2.15	2.88	2.69	2.57	2.62
Art/Crafts Fair/Festival	2.30	2.29	2.49	2.19	2.49	2.07	2.59	2.91	2.49	2.74	2.48	2.79	2.66
Historic Park/Monument	2.42	3.16	3.51	3.11	3.90	2.48	3.23	2.86	2.77	2.54	3.00	3.02	2.85

HOW TO READ THIS TABLE: Sedona respondents who reported visiting an 'Art Museum/Gallery' at least once over the past 12-month period attended an average of 3.95 times. This compares to an average of 2.62 times for all sites combined.

NOTE: Frequency observations over 12 were excluded from the calculation of mean values for this analysis.

FREQUENCY OF PARTICIPATION BY DEMOGRAPHIC CHARACTERISTICS

12 Local Surveys of Public Participation in the Arts
(Weighted Percentages for 12 Sites Combined)

Table 9(a)	Highest Number of Times Attended Any of 8 Core Disciplines					
	0 Times	1 Time	2 or 3 Times	4 or 5 Times	6+ Times	**Total Sample**
AGE						
18 to 29	21%	31%	24%	29%	19%	24%
30 to 39	22%	24%	25%	17%	18%	22%
40 to 59	31%	28%	31%	31%	35%	31%
60 and Over	27%	16%	21%	24%	29%	23%
GENDER						
Male	44%	49%	47%	44%	56%	47%
Female	56%	51%	53%	56%	44%	53%
RACE						
White	68%	78%	80%	71%	83%	75%
Black	15%	10%	13%	11%	10%	13%
Hispanic	7%	7%	3%	7%	3%	5%
Other	10%	5%	5%	11%	5%	7%
EDUCATION						
High School or Lower	54%	40%	29%	18%	20%	39%
Some College	28%	31%	28%	27%	20%	28%
Bachelor's Degree or Higher	18%	30%	43%	55%	60%	34%
INCOME						
Less than $20,000	46%	22%	21%	15%	19%	30%
$20,000-$49,999	41%	50%	45%	42%	40%	44%
$50,000-$99,999	12%	24%	26%	29%	31%	21%
$100,000 or More	2%	4%	7%	14%	11%	6%
MARITAL STATUS						
Married	53%	52%	59%	58%	60%	55%
Widowed	10%	6%	6%	5%	6%	8%
Separated	3%	4%	2%	1%	2%	3%
Divorced	12%	9%	10%	7%	9%	10%
Never Married	22%	30%	24%	29%	23%	25%

NOTE: Respondents were categorized into six mutually exclusive groups based on the highest number of times which they attended any of the 8 "core" disciplines.
HOW TO READ THIS TABLE: Respondents whose highest frequency of attendance was 4 or 5 times were more likely to have incomes over $100,000, compared to respondents in other frequency categories.

NUMBER OF DISCIPLINES ATTENDED BY DEMOGRAPHIC CHARACTERISTICS

12 Local Surveys of Public Participation in the Arts
(Weighted Percentages for 12 Sites Combined)

Table 10	Number of 8 Core Disciplines Attended...					
	None	1 Discipline	2 or 3 Disciplines	4 or 5 Disciplines	6 to 8 Disciplines	**Total Sample**
AGE						
18 to 29	21%	29%	27%	22%	9%	24%
30 to 39	22%	26%	21%	19%	11%	22%
40 to 59	31%	25%	32%	36%	49%	31%
60 and Over	27%	21%	21%	23%	31%	23%
GENDER						
Male	45%	51%	49%	42%	43%	47%
Female	56%	49%	51%	58%	57%	53%
RACE						
White	68%	75%	78%	86%	88%	75%
Black	15%	13%	12%	9%	6%	13%
Hispanic	7%	6%	4%	3%	2%	5%
Other	10%	6%	7%	3%	5%	7%
EDUCATION						
High School or Lower	54%	41%	27%	14%	7%	39%
Some College	28%	32%	27%	21%	24%	28%
Bachelor's Degree or Higher	18%	28%	46%	65%	69%	34%
INCOME						
Less than $20,000	46%	20%	23%	13%	20%	30%
$20,000-$49,999	41%	54%	44%	35%	26%	44%
$50,000-$99,999	12%	22%	27%	37%	38%	21%
$100,000 or More	2%	5%	7%	16%	16%	6%
MARITAL STATUS						
Married	53%	56%	53%	65%	73%	55%
Widowed	10%	6%	6%	6%	6%	8%
Separated	3%	1%	4%	2%	2%	3%
Divorced	12%	9%	9%	7%	8%	10%
Never Married	22%	28%	29%	21%	12%	25%

HOW TO READ THIS TABLE: Of those respondents who attended none of the 8 core disciplines, 46% reported incomes less than $20,000, compared to 30% for the total sample.

B. Sampling Error

Any value derived from the use of sampling methodologies reflects the "true but unknown" values which occur in the data. For example, simply because the mean age for survey respondents in a given area is 46, this number is not absolute. There is variability surrounding this "point estimate" - since it was derived through sampling techniques and not through a census of the entire area. Therefore, a standard error must be calculated to define the area surrounding the point estimate in which the actual "true but unknown" value lies. Two different types of error rates apply to different analyses of the data.

1. *Single-Site Error Rates*

Comparison of rates within a site (for example, jazz participation rates for Dade County by race) requires that standard error rates be calculated based on the unweighted sample size for that site (usually about 400, but 600 for Philadelphia). For a sample size of 400, at the 95% confidence level, error rates will range from about 2% to 5%, depending on the survey percentage in question.

> *For example, the jazz participation rate in Dade County for "White (not Hispanic)" is 22%, while the same rate for "Black/African American" is 9%. Are these rates significantly different? Consult the table below entitled "Margin of Error for Single-Site Percentages." For a sample size of 400 and a survey percentage of 22%, the error rate is 3.92%. Therefore, we are 95% confident that the actual rate is 22% +/- 3.92%; or from 18.1% to 25.9%. Similarly, the applicable error rate for a survey percentage of 9% with a sample size of 400 is 2.94%. Since the two ranges do not overlap, we can conclude that jazz participation rates for Whites and African-Americans in Dade County are significantly different at the 95% confidence level.*

Confidence limits from this table should be used to evaluate the statistical significance of survey percentages within a site.

Margin of Error for Single-Site Percentages (95% Confidence Level)		
	Sample Size	
	400	**600***
Survey Percentage		
5%/95%	2.14%	1.71%
10%/90%	2.94%	2.40%
15%/ 85%	3.50%	2.86%
20%/80%	3.92%	3.20%
25%/75%	4.24%	3.46%
30%/70%	4.49%	3.67%
35%/65%	4.67%	3.87%
40%/60%	4.80%	3.92%
45%/55%	4.88%	3.98%
50%/50%	4.90%	4.00%

***Phildelphia site only**

2. *Multiple-Site Error Rates*

Different standard error rates apply when evaluating the statistical significance of survey percentages across multiple sites. For instance, to see if classical music participation rates are different between Las Vegas and Reno (and other sites), confidence limits must be calculated based on the entire sample size for all 12 sites for the variable in question. Unlike the "Single-Site" error rates discussed above, these rates will allow us to determine whether survey percentages between sites are significantly different.

For each of the common variables on all 12 surveys, a standard error was calculated on the total number of respondents answering each question, at the 95% confidence level. A Standard Error Table may be found at the end of this section. Standard error figures for the various participation rates ranged from .67% to 1.38%. The correct application of these standard error calculations is illustrated in the following example:

> *The classical music participation rate for the Las Vegas, NV area is 8.91%, while the classical music participation rate for the Reno, NV area is 18.24% (weighted percentages). From the table below, the standard error figure for classical music participation is 1.08%. Therefore, for Las Vegas, we are 95% confident that the actual participation rate falls within a range of 1.08% above or below the sampled rate of 8.91%. The same standard error figure is applied to the Reno data, resulting in the following confidence limits:*

Site	Confidence Limits	Confidence Level
Las Vegas	7.83% to 9.99%.	95%
Reno	17.16% to 19.32%	95%

> *Since there is no overlap between the confidence limits, we can conclude that the difference between classical music participation in Las Vegas and Reno is statistically significant at the 95% confidence level. If the exact sample sampling procedures were repeated for the same areas, you would expect a statistically significant difference to occur 95 times out of 100 times in which the study is duplicated.*

Statistically significant differences, on the 95% confidence level, occurred between locations for all of the core participation rates (both live performance and media).

12 Local Surveys of Public Participation in the Arts

STANDARD ERROR TABLES

For Multiple-Site Comparisons

VARIABLE NAME	PARTICIPATION RATES VARIABLE DESCRIPTION	STANDARD ERROR
JAZZ	Jazz participation	1.03%*
CLASSIC	Classical music participation	1.08%*
OPERA	Opera participation	0.67%*
MUSICAL	Musical stage participation	1.21%*
PLAY	Non-musical stage participation	1.13%*
BALLET	Ballet participation	0.79%*
ODANCE	Other Dance participation	0.88%*
MUSEUM	Visited a museum or art gallery	1.38%*
FAIR	Attended an art fair or festival	1.38%*
PARK	Visited a historic park or monument	1.38%*
BOOKS	Read books	1.18%*
READPLAY	Read plays	0.75%*
READPOET	Read poetry	1.30%*
READNOV	Read novels	1.29%*
HEARPOET	Listen to poetry	1.02%*
HEARNOV	Listen to novels or books	0.95%*
TVJAZZ	Watched jazz on TV/VCR	1.33%*
TVCLASS	Watched classical music on TV/VCR	1.38%*
TVOPERA	Watched operas on TV/VCR	1.12%*
TVMUS	Watched musicals on TV/VCR	1.23%*
TVPLAY	Watched stage play on TV/VCR	1.22%*
TVDANCE	Watched dance on TV/VCR	1.33%*
TVART	Watched visual arts program on TV/VCR	1.38%*
LISJAZZ	Listen to jazz on radio/recordings	1.38%*
LISCLASS	Listen to classical music on radio/recordings	1.38%*
LISOPERA	Listen to opera on radio/recordings	1.17%*
LISMUS	Listen to musicals on radio/recordings	1.13%*
MISPLAY	Listen to stage plays on radio/recordings	0.79%*
CINEMA	Attend movie theaters to see films	1.19%*

*Significant differences, on the 95% confidence level, occurred between locations.

VARIABLE NAME	FREQUENCY OF PARTICIPATION VARIABLE DESCRIPTION	STANDARD ERROR
GOMORE	Like to attend arts events more often	1.24%*
NJAZZ	Number of times attended jazz	3.40%
NCLASSIC	Number of times attended classical music	3.20%
NOPERA	Number of times attended opera	5.50%
NMUSICAL	Number of times attended musicals	2.71%*
NPLAY	Number of times attended stage plays	3.01%*
NBALLET	Number of times attended ballet	4.58%
NODANCE	Number of times attended other dance types	4.09%*
NMUSEUM	Number of times attended museum/gallery	2.04%*
NFAIR	Number of times attended art fair or festival	1.88%*
NPARK	Number of times attended historic park/monument	2.03%*
NBOOKS	Number of books read	1.65%*
NTVJAZZ	Number of times watched jazz on TV/VCR	2.40%
NTVCLASS	Number of times watched classical music on TV/VCR	2.26%*
NTVOPERA	Number of times watched opera on TV/VCR	3.10%
NTVMUS	Number of times watched musicals on TV/VCR	2.75%
NTVPLAY	Number of times watched stage plays on TV/VCR	2.79%*
NTVDANCE	Number of times watched dance on TV/VCR	2.37%
NTVART	Number of times watched visual arts program on TV/VCR	2.18%*

*Significant differences, on the 95% confidence level, occurred between locations.

VARIABLE NAME	VENUE TYPES ATTENDED VARIABLE DESCRIPTION	STANDARD ERROR
WJAZZ	Jazz venues	3.38%*
WCLASSIC	Classical music venues	3.17%*
WOPERA	Opera venues	5.57%*
WMUSICAL	Musical venues	2.70%*
WPLAY	Stage play venues	3.00%*
WBALLET	Ballet venues	4.57%*
WODANCE	Other dance venues	4.08%*

*Significant differences, on the 95% confidence level, occurred between locations.

VARIABLE NAME	DEMOGRAPHICS VARIABLE DESCRIPTION	STANDARD ERROR
HHSIZE	Number in household	1.39%*
OVER18	Number of adults 18 or older in household	1.52%*
AGE	Age of respondent	1.41%*
EDUC	Highest education level completed	1.38%*
RACE	Race or heritage	1.38%*
INCOME	Household income	1.38%*

*Significant differences, on the 95% confidence level, occurred between locations.

VARIABLE NAME	OTHER VARIABLE DESCRIPTIONS	STANDARD ERROR
MORE1	Want to attend more.... (first answer)	1.38%*
MOREMOST	Want to attend more often the most	1.54%*
BAR1	Reason for not attending (first answer)	1.63%*
MOSTIMP	Most important reason for not attending	1.88%*
HOWIMP	How important is it to attend arts events	1.38%*
SCHOOLS	How important is art in schools	1.38%*
TVTYPE	Cable TV, Network TV or both	2.64%*
RATEINFO	Adequacy of information	1.38%*

*Significant differences, on the 95% confidence level, occurred between locations.

NOTE: The standard error is calculated on the number of respondents answering each question and is the maximum standard error for each question.

C. Methodological Comparisons Between Local and National Surveys

Methodological differences between the 12 Local Surveys and the 1982, 1985 and 1992 National SPPA's were summarized in the Methodology section of this report. These issues are central to understanding the variation in participation rates between surveys, and are discussed in greater detail here.

1. Sponsorship/Survey Context

The 12 Local Surveys and the National SPPA's were presented to the eligible respondents in a significantly different manner, which may have affected the respondents' perception of the two studies and, therefore, the completion rates and quality of answers. The National SPPA's immediately followed surveys on crime, an issue that affects everyone to some degree. This may have served as an incentive to participate in the survey, attracting a very heterogeneous group representative of the general public. On the other hand, the 12 Local Surveys were introduced by the interviewers as follows:

> *"Hello, this is (NAME) calling for (LOCAL SPONSOR) about a study of local participation in the Arts. This study is being co-sponsored by the National Endowment for the Arts."*

Respondents were immediately able to contextualize the survey in terms of their own interests, and make a decision to proceed or hang up. Recent publicity surrounding the NEA's funding of controversial art may also have had some bearing, positive or negative, on response rates.

2. Random Digit Dialing Telephone Survey Methodology

Approximately 75% of the interviews for the '82 and '85 national SPPA's were conducted in person in the respondent's home, whereas all of the 12 Local SPPA households were sampled by telephone using a random digit dialing approach. (The 1992 SPPA was conducted by telephone, unlike the earlier SPPA's, although other aspects of the methodology remained constant.) Four concerns arise from these differences in sampling methodologies:

A. Very simply, telephone interviews can be (and frequently are) terminated by the respondent at any time for any reason. Response rates for the 12 Local Surveys ranged from 40% to 52%, indicating that up to 1,000 households were contacted in some markets to achieve 400 completed interviews. (These response rates are not unusual for telephone surveys of this type.) Respondents with an interest in the survey subject matter are more likely to complete the interview, a source of upward bias in the final data set. Respondents who were interviewed in person (in their own homes) for the '82 and '85 SPPA's found it more difficult to terminate the interview, regardless of their interest or disinterest in the arts.

B. Households without telephones were excluded from the Local samples. It is assumed that households without telephones generally exhibit different demographic characteristics (i.e. lower income, education, etc.) than households with telephones, and consequently are less likely to be arts participators. This potential source of bias arising from non-response was addressed by Abt Associates in their post-stratification weighting procedure.

C. The great increase in telemarketing and telephone solicitations of all kinds has created a negative context for bonafide telephone survey research. For example, telemarketers sometimes introduce themselves as researchers, and what begins as a survey turns into a sales pitch. Generally, this increases the amount of resistance to telephone survey participation, except among those with an interest in the subject matter. Bias resulting from resentment or mistrust of interviewers cannot be measured, but nevertheless is a reality of telephone research.

3. Respondent Eligibility

Another primary difference between the 12 Local Surveys and the National studies is respondent eligibility. For the National SPPA's, all adults (18+) in the sampled households were eligible respondents, and less than 15% to 20% of eligible respondents were not interviewed. For the 12 Local Surveys, only the one adult (18+) in the household with the most recent birthday was the eligible respondent. Although the procedure of selecting the person with the most recent birthday assures a random selection of adults within the sampled households, this procedure also creates a convenient excuse for uninterested but eligible respondents to terminate the call. If the desired respondent was not available at the time of the initial call, an attempt was made to schedule a return call. However, "Respondent Never Available" was included on the telephone interview script as a reason to terminate the call after callback procedures were exhausted.

In contrast to the National SPPA's, this procedure creates a barrier to reaching the eligible respondent, providing an opportunity for disinterested individuals to self-select themselves out of the sample. Conversely, this also provides an opportunity for those with an interest in the arts to stick with the interview protocol.

4. Out-of-Town Arts Participation

None of the arts participation surveys, either local or national, asked respondents to distinguish between local and out-of-town arts participation. With the national surveys, this distinction was unnecessary, because the results were generalized to the U.S. population. However, the issue of out-of-town arts participation becomes relevant given the geographical definitions of the 12 local sites. Several issues arise, particularly in light of the effort to reconcile the supply of local arts activity with sampled arts participation rates.

First, the sampled geographies (12 local sites) may be close to other cities with arts activity. For example, Sedona, AZ residents commonly drive to Flagstaff for arts presentations sponsored by Northern Arizona University. Therefore, arts participation rates for Sedona respondents do not relate exclusively to the supply of arts activity in Sedona. Presumably, local participation rates would be lower if out-of-town attendance was discounted. Conversely, in areas where tourism is a major factor, local arts participation rates explain only a fraction of arts activity (e.g., Las Vegas, NV).

Secondly, several of the sampled areas (i.e., Broward and Dade Counties) have significant populations of seasonal residents, who also may attend arts events in another area. The 12 Local Surveys were conducted during the winter months when seasonal residents tend to be in Florida. Survey results show that 10% of Broward County respondents identified themselves as "snowbirds," versus 6% for Dade County. These respondents, who maintain two residences and fall into higher age brackets, are more likely to report higher attendance levels.

Out of town arts participation is not a source of methodological bias, since the issue was treated consistently between the 12 local surveys. However, it may explain some of the variation in participation rates between sites.

5. Termination Due to Language Barrier

For the 12 Local Surveys, an unknown number of calls were terminated immediately due to a language barrier [figures not released by Abt Associates], although some interviews were conducted in Spanish for the Dade, Broward, and San Jose sites. Participation rates in the traditional arts disciplines are generally lower among non-English speaking immigrant groups, for cultural and socioeconomic reasons - another possible source of upward bias. Little mention is made in the 1982 and 1985 SPPA reports about language barriers, except that interpreters were made available, if necessary.[1]

6. Sampling Periods vs. Seasonality of Arts Activity

The National SPPA's were conducted over longer periods of time than the 12 Local Surveys. The 1982 and 1992 SPPA's were conducted over a calendar year, with an even distribution of interviews each month, while the 1985 SPPA involved data collection only during the first six months of 1985 (January - June), which includes months of both high and low arts activity. (Arts programming drops off sharply during the summer months, particularly with respect to traditional programming.) The 12 Local Surveys were conducted during one of the most active 3-month periods for arts programming, mid-February through mid-May.

Recent attendance may be more easily recalled by respondents, raising the possibility of higher participation rates for respondents interviewed during the performing arts season.

7. Weighting

The weighting procedures performed on the raw data by Abt Associates had a significant impact on participation rates. Consistently, weighted participation rates are lower than unweighted participation rates, typically by several percentage points, but occasionally by large numbers. The following data for Sedona, AZ illustrates an extreme example of the effect of weighting:

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[1] Survey of Public Participation in the Arts: Volume I, Project Report, John P. Robinson and others, March 1987, page 25.

Classical Music Participation - Sedona, AZ

Unweighted Sample (raw data)	27.9%
Weighted Percentage	16.7%
Variance	*11.2%*

Sample data was first weighted for the number of adults in the sampled household. This procedure alone would tend to exaggerate the bias resulting from other sources. The second weighting procedure adjusted the data to bring the sample distribution into closer agreement with the actual distribution of age, race, gender, and household income for each site, to correct for potential bias arising from non-response, and to adjust the sample for non-coverage of households without telephones.

Bias resulting from a number of sources led to samples with substantially different demographics (i.e., race, income, education levels) than the actual figures for the sampled geographies. Given these large discrepancies, it appears that the post-stratification weighting procedure resulted in some large downward adjustments to the original data. Despite this, weighted participation rates are still much higher than comparable rates from the '82 and '85 SPPA's. Unweighted participation rates for the 12 Local Surveys, although not used for this analysis, differ even more with the '82 and '85 SPPA figures.

D. Survey Design Comparisons: 12 Local Surveys vs. National SPPA's

The 12 Local Surveys differ significantly from the 1982 and 1985 National SPPA's from a design standpoint, although the 1992 SPPA is more consistent with the Local Surveys. Beyond the addition and deletion of whole questions, a variety of both subtle and obvious changes were made in the wording of questions. In some cases, these changes may have affected the comparability of data across surveys. Some of the design differences between these surveys are discussed below.

1. Qualifications to Participation

The 12 Local Surveys and the 1992 SPPA ask respondents not to include grade school or high school functions for all the disciplines, whereas the 1982 and 1985 SPPA's only make this request for 'musical play or operetta' and 'non-musical play'.

2. Literature Participation

Questions relating to literature participation were also treated differently. The 1982 and 1985 SPPA's included three questions about literature; one inquiring about the reading of novels, short stories or plays, the second asking if the respondent has read any books or magazines, and the third asking about reading or listening to poetry.

The 12 Local Surveys and the 1992 SPPA are more specific about literature participation, asking separately about reading of plays, poetry, and novels or short stories, in addition to asking if the respondent read any books over the past year, excluding books required for work or school, and if so, the number of books read. The 12 Local Surveys add separate questions about listening to readings of poetry or novels/books, either recorded or live. These differences complicate direct comparisons of literature participation rates between the 12 Local Surveys and the 1982 and 1985 National SPPA's.

Dance (other than Ballet) was added as a new category of participation on the 12 Local Surveys and the 1992 SPPA. Comparative data is not available from the 1982 and 1985 SPPA's.

3. Arts Participation through the Media

The national SPPA's use a series of questions to query arts participation through the media. For each of the core disciplines, respondents were asked about:

(a) TV/VCR participation
(b) If yes, TV, VCR, or Both? (1992 version only)
(b) If yes, frequency of participation (1992 version only)
(c) Radio participation
(d) Audio media (record, tape, CD) participation.

The 12 Local Surveys combine radio with other audio media and ask the questions in a different order. Therefore, data for arts participation through audio media (including radio) is not comparable between the 12 Local Studies and the national SPPA's.

With respect to dance participation through the media, the 1982 and 1985 SPPA's asked only about Ballet participation on TV, whereas the 1992 SPPA and the 12 Local Surveys combine all types of dance (i.e., "ballet, modern, folk, or tap"). Further, the 1992 SPPA (only) explicitly excludes music videos.

Media participation questions on the 1982 and 1985 SPPA's were included as a "rotating" module, and were not asked of all respondents. Conversely, media participation questions were asked of all respondents to the 1992 SPPA and the 12 Local Surveys.

Several other details: In the 1982 and 1985 SPPA's, VCRs were not specified as an acceptable form of media participation. The SPPA question about watching musicals/operettas on TV instructs the respondent to exclude any movie versions, while the 12 Local Surveys do not contain this exclusion. The 1992 SPPA (only) also instructs respondents to exclude movies, situation comedies, and TV series for reporting TV/VCR participation for non-musical stage plays.

4. Film Participation

With respect to film participation, the National SPPA's are simple and direct: "During the LAST 12 MONTHS did YOU go out to the movies?" (verbatim). Some respondents, however, may have included going out to a friends house to watch a movie (VCR), or a movie shown in a college dormitory or student union, etc. The 12 Local Surveys add an exclusion: "Do not include movies you have watched on a VCR or at some other place other than a movie theatre."

5. Frequency of Attendance

Data relating to the frequency of participation in the various disciplines is non-comparable across surveys. The 1982 and 1985 SPPA's, after asking about participation over the past year, asked how many times the respondent had attended in the last month. Responses were coded as follows:

1. None
2. 1 time
3. 2 or 3 times
4. 4 or 5 times
5. 6 or more times

The 1992 SPPA and the 12 Local Surveys, however, ask respondents how many times they attended during the last 12 months, maintaining the same time frame (one year) as for the related participation question. Responses were open-ended, rather than categorized (any number was an acceptable answer). Thus, frequency of attendance data from the 1982 and 1985 SPPA's is categorical and for the period of a month, while frequency of attendance data from the 1992 SPPA and the 12 Local Surveys is continuous and for the period of a year.

6. Types of Venues Attended

The 12 Local Surveys asked all respondents who reported any attendance in a given discipline to identify the type of performance venue where they last attended. This process was repeated for each discipline. In contrast, one of the "rotating" modules of the 1982 and 1985 SPPA's asked respondents to identify all venue types utilized over the past year, for all disciplines, in one question. The 1992 SPPA drops the subject altogether. Thus, data on facility utilization from the 12 Local Surveys are unique.

7. Reasons for Not Attending More Often

One of the rotating modules of the 1982 and 1985 SPPA's was devoted to "barriers to participation". Separate questions were asked for each discipline, whereas the 12 Local Surveys only ask about barriers to arts participation in general. The 1992 SPPA drops the topic. The list of reasons for not attending more often is comparable, with the exception of 'cost'. The 12 Local Surveys distinguish between the cost of tickets and the overall cost of attending events, whereas the 1982 and 1985 SPPA's mention 'cost' without further specification.

In addition, several of the responses are different. 'Lack of Interest' and 'Just don't get around to it' are included in the 12 Local Surveys, whereas 'Procrastination/Lack of Motivation' is the most comparable response on the 1982 and 1985 SPPA forms. Also, 'Feel Uncomfortable' is a coded response on the National but not the Local surveys.

8. Interest in Attending More Often

Different time frames surround these questions. Whereas the 1982 and 1985 SPPA's ask what the respondent would like to do more often than what he or she has done during the last 12 months, the 12 Local Surveys and the 1992 SPPA ask respondents what types of events they would like to attend 'more often than you do now'.

This section addresses a limited number of survey design issues relevant to the 12 Local Studies. Numerous other design issues (esp. with regard to socialization, other leisure activities, etc.) are not treated here because they do not pertain to questions common to the 12 Local Studies.

E. Survey Form

As noted in the report, each of the 12 survey instruments were different. In addition to "core questions" relating to arts participation and related topics, each survey also included other questions of special interest to the local sponsor. These questions covered a variety of topics, including:

- awareness of local arts institutions
- culturally-diverse programming
- participation in other leisure activities
- ticket purchasing behaviors
- additional probing of barriers to attendance
- additional probing of local media preferences
- musical preferences
- perceived need for new facilities
- interest in continuing education programs
- other topics

Since the scope of this report is limited to data collected across all 12 sites, only the "Core Questionnaire" is reproduced here. Local survey instruments in their complete form may be obtained by writing the Research Office of the National Endowment for the Arts, 1100 Pennsylvania Ave., N.W., Washington DC, 20506

LOCAL SURVEYS OF PARTICIPATION IN THE ARTS

Core Questionnaire

The following questions are about **your** activities during the last 12 months—between ______________ 1, 19__, and ______________, 19__.

1. With the exception of elementary or high school performances, did **you** go to a live jazz performance during the **last 12 months?**

YES (ASK A-B)	1
NO (GO TO Q.2)	2

A. About how many times did you do this during the **last 12 months?**

_____ NUMBER OF TIMES

B. In what type of place or facility did you see this (most recent) performance? IF R OFFERS THE SPECIFIC NAME OF A FACILITY BUT CANNOT CATEGORIZE IT BY TYPES GIVEN BELOW, WRITE THE NAME GIVEN.

Church, synagogue, mosque, other facility associated with a religious organization	1
Civic center	2
Coffee house	3
College facility	4
Concert hall, opera house	5
Dinner theater	6
Elementary or high school facility	7
Library	8
Museum or art gallery	9
Nightclub/Jazz club	10
Park or other open-air facility	11
Theater	12
Town hall, city hall	13
The "Y" (YMCA, YWCA, YMHA, YWHA, etc.)	14
OTHER (SPECIFY)______________________________	96

2. With the exception of elementary or high school performances, did you go to a live classical music performance such as symphony, chamber, or choral music during the **last 12 months?**

YES (ASK A-B)	1
NO (GO TO Q.3)	2

A. About how many times did you do this during the **last 12 months?**

_____ NUMBER OF TIMES

B. In what type of place or facility did you see this (most recent) performance? IF R OFFERS THE SPECIFIC NAME OF A FACILITY BUT CANNOT CATEGORIZE IT BY TYPES GIVEN BELOW, WRITE THE NAME GIVEN.

Church, synagogue, mosque, other facility associated with a religious organization	1
Civic center	2
Coffee house	3
College facility	4
Concert hall, opera house	5
Dinner theater	6
Elementary or high school facility	7
Library	8
Museum or art gallery	9
Nightclub/Jazz club	10
Park or other open-air facility	11
Theater	12
Town hall, city hall	13
The "Y" (YMCA, YWCA, YMHA, YWHA, etc.)	14
OTHER (SPECIFY)______________________	96

3. (With the exception of elementary or high school performances,) Did you go to a live opera during the **last 12 months?**

YES (ASK A-B)	1
NO (GO TO Q.4)	2

A. About how many times did you do this during the **last 12 months?**

_____ NUMBER OF TIMES

B. In what type of place or facility did you see this (most recent) performance? IF R OFFERS THE SPECIFIC NAME OF A FACILITY BUT CANNOT CATEGORIZE IT BY TYPES GIVEN BELOW, WRITE THE NAME GIVEN.

Church, synagogue, mosque, other facility associated with a religious organization	1
Civic center	2
Coffee house	3
College facility	4
Concert hall, opera house	5
Dinner theater	6
Elementary or high school facility	7
Library	8
Museum or art gallery	9
Nightclub/Jazz club	10
Park or other open-air facility	11
Theater	12
Town hall, city hall	13
The "Y" (YMCA, YWCA, YMHA, YWHA, etc.)	14
OTHER (SPECIFY)______________________	96

4. (With the exception of elementary or high school performances,) Did you go to a live musical stage play or an operetta during the **last 12 months**?

YES (ASK A-B)	1
NO (GO TO Q.5)	2

A. About how many times did you do this during the **last 12 months**?

_____ NUMBER OF TIMES

B. In what type of place or facility did you see this (most recent) performance? IF R OFFERS THE SPECIFIC NAME OF A FACILITY BUT CANNOT CATEGORIZE IT BY TYPES GIVEN BELOW, WRITE THE NAME GIVEN.

Church, synagogue, mosque, other facility associated with a religious organization	1
Civic center	2
Coffee house	3
College facility	4
Concert hall, opera house	5
Dinner theater	6
Elementary or high school facility	7
Library	8
Museum or art gallery	9
Nightclub/Jazz club	10
Park or other open-air facility	11
Theater	12
Town hall, city hall	13
The "Y" (YMCA, YWCA, YMHA, YWHA, etc.)	14
OTHER (SPECIFY)________________________	96

5. (With the exception of elementary or high school performances,) Did you go to a live performance of a **non-musical** stage play during the **last 12 months**?

YES (ASK A-B)	1
NO (GO TO Q.6)	2

A. About how many times did you do this during the **last 12 months**?

_____ NUMBER OF TIMES

B. In what type of place or facility did you see this (most recent) performance? IF R OFFERS THE SPECIFIC NAME OF A FACILITY BUT CANNOT CATEGORIZE IT BY TYPES GIVEN BELOW, WRITE THE NAME GIVEN.

Church, synagogue, mosque, other facility associated with a religious organization	1
Civic center	2
Coffee house	3
College facility	4
Concert hall, opera house	5
Dinner theater	6
Elementary or high school facility	7
Library	8
Museum or art gallery	9
Nightclub/Jazz club	10
Park or other open-air facility	11
Theater	12
Town hall, city hall	13
The "Y" (YMCA, YWCA, YMHA, YWHA, etc.)	14
OTHER (SPECIFY)________________________	96

6. (With the exception of elementary or high school performances,) Did you go to a live ballet performance during the **last 12 months?**

YES (ASK A-B)	1
NO (GO TO Q.7)	2

A. About how many times did you do this during the **last 12 months?**

_____ NUMBER OF TIMES

B. In what type of place or facility did you see this (most recent) performance? IF R OFFERS THE SPECIFIC NAME OF A FACILITY BUT CANNOT CATEGORIZE IT BY TYPES GIVEN BELOW, WRITE THE NAME GIVEN.

Church, synagogue, mosque, other facility associated with a religious organization	1
Civic center	2
Coffee house	3
College facility	4
Concert hall, opera house	5
Dinner theater	6
Elementary or high school facility	7
Library	8
Museum or art gallery	9
Nightclub/Jazz club	10
Park or other open-air facility	11
Theater	12
Town hall, city hall	13
The "Y" (YMCA, YWCA, YMHA, YWHA, etc.)	14
OTHER (SPECIFY)______________________________	96

7. (With the exception of elementary or high school performances,) Did you go to a live dance performance other than ballet, such as modern, folk, or tap, during the **last 12 months?**

YES (ASK A-B)	1
NO (GO TO Q.8)	2

A. About how many times did you do this during the **last 12 months?**

_____ NUMBER OF TIMES

B. In what type of place or facility did you see this (most recent) performance? IF R OFFERS THE SPECIFIC NAME OF A FACILITY BUT CANNOT CATEGORIZE IT BY TYPES GIVEN BELOW, WRITE THE NAME GIVEN.

Church, synagogue, mosque, other facility associated with a religious organization	1
Civic center	2
Coffee house	3
College facility	4
Concert hall, opera house	5
Dinner theater	6
Elementary or high school facility	7
Library	8
Museum or art gallery	9
Nightclub/Jazz club coffee house	10
Park or other open-air facility	11
Theater	12
Town hall, city hall	13
The "Y" (YMCA, YWCA, YMHA, YWHA, etc.)	14
OTHER (SPECIFY)____________________	96

8. During the **last 12 months**, did you visit an **art museum** or **gallery**?

YES (ASK A)	1
NO (GO TO Q.9)	2

A. About how many times did you do this during the **last 12 months**?

_____ NUMBER OF TIMES

9. (During the **last 12 months**,) Did you visit an **art** fair or festival or **craft** fair or festival?

YES (ASK A)	1
NO (GO TO Q.10)	2

A. How many times did you do this during the **last 12 months**?

_____ NUMBER OF TIMES

10. (During the **last 12 months**,) Did you visit an historic park or monument or tour buildings or neighborhoods for their historic or design value?

YES (ASK A)	1
NO (GO TO Q.11)	2

A. How many times did you do this during the **last 12 months**?

_____ NUMBER OF TIMES

11. With the exception of books required for work or school, did you read any books during the **last 12 months?**

YES (ASK A) 1
NO (GO TO Q.12) 2

A. About how many books did you read during the **last 12 months?**

_____ Number of books

12. (During the **last 12 months,**) Did you read any...

	YES	NO
Plays?	1	2
Poetry?	1	2
Novels or short stories?	1	2

13. (During the **last 12 months,**) Did you listen to:

	YES	NO
A reading of poetry, either live or recorded?	1	2
A reading of novels or books, either live or recorded?	1	2

14. During the last 12 months, have you watched any of the following on television or video (VCR) tape?

Type of Performance	Watched in past 12 months?		A. How many times did you do this in past 12 months?
A jazz performance?	YES ..... 1 NO 2	⇒	_______ TIMES
A classical music performance?	YES ..... 1 NO 2	⇒	_______ TIMES
An opera?	YES ..... 1 NO 2	⇒	_______ TIMES
A musical stage play or operetta?	YES ..... 1 NO 2	⇒	_______ TIMES
A nonmusical stage play?	YES ..... 1 NO 2	⇒	_______ TIMES
A dance performance, such as ballet, modern, folk, or tap?	YES ..... 1 NO 2	⇒	_______ TIMES
A program about artists, art works, or art museums?	YES ..... 1 NO 2	⇒	_______ TIMES

15. During the past 12 months, did you listen to any of the following types of performances on the radio, on records, tapes, or compact discs?

Type of Performance	
Jazz?	YES ..... 1 NO 2
Classical music?	YES ..... 1 NO 2
Opera music?	YES ..... 1 NO 2
A musical stage play or an operetta?	YES ..... 1 NO 2
A nonmusical stage play?	YES ..... 1 NO 2

16. (During the **last 12 months**), have you gone out to a **movie theater** to see a movie? (Do not include movies you have watched on a VCR or at some other place other than a movie theater.)

YES 1
NO 2

17. I'm going to read to you a list of arts events that some people like to attend. If you could go to any of these events as often as you wanted, which ones would you go to **more often** than you do now? I'll read the list. Go to ...

	YES	NO
Jazz music performances	1	2
Classical music performances	1	2
Operas	1	2
Musical plays or operettas	1	2
Non-musical plays	1	2
Ballet performances	1	2
Dance performances other than ballet	1	2
Exhibits at art museums or galleries	1	2

IF ONLY ONE IS CHOSEN, SKIP TO NEXT ITEM.
IF MORE THAN ONE IS CHOSEN, ASK A:

A. Which of these would you like to do most?

____

I've just mentioned many different types of arts activities.

18. **In general,** would you like to attend cultural and artistic events **more often** than you have in the past 12 months?

YES (ASK A) 1
NO (GO TO Q.19) 2

A. What are the reasons that you did **not** attend these types of events (more often)? PROBE: Are there other reasons? RECORD VERBATIM AND CODE AT END OF INTERVIEW.

B. How about (ITEM)? IF NEEDED: Was this a reason you did not attend arts events (more often)?

READ ITEM ONLY IF NOT MENTIONED IN "A".

1.	Was the cost of tickets a reason you did not attend more often?	Yes . 1 No . . 2
2.	The distance or travel time to events or inconvenient location of events?	Yes . 1 No . . 2
3.	The quality of the performances?	Yes . 1 No . . 2
4.	Lack of transportation or parking problems?	Yes . 1 No . . 2
5.	Not having enough time to attend?	Yes . 1 No . . 2
6.	Safety or fear of crime in the area where an event was held?	Yes . 1 No . . 2

C. IF MORE THAN ONE REASON: Of the reasons you just mentioned, which is the **most important?**

19. In general, how important is it to you to be able to attend or to take part in arts activities and events? Would you say it is...

very important, ... 1
somewhat important, ... 2
not at all important? 3

20. In your opinion, how important is it to offer activities such as music, dance, theater, and art in the schools? Would you say that it is...

very important,	1
somewhat important,	2
not at all important?	3

21. How do you learn or find out about arts events in your community? CIRCLE ALL THAT APPLY. PROBE: In what other ways do you find out about events?

NEWSPAPER(S) (ASK A-D)	1
WORD OF MOUTH	2
FRIENDS, RELATIVES, OTHER INDIVIDUALS	3
MAILED ANNOUNCEMENT, FLYER, BROCHURE	4
POSTERS/NOTICES IN PUBLIC AREAS	5
TELEVISION (ASK E,F)	6
RADIO (ASK G)	7
MAGAZINE (ASK H)	8
SCHOOL NOTICES	9
TELEMARKETING/TELEPHONE SOLICITATION	10
OTHER (SPECIFY)____________________ ____________________	11
NONE/DO NOT GET INFORMATION ABOUT ARTS EVENTS (GO TO Q.22)	00

A. Which newspaper(s)?____________________

B. In general, how many days each week do you read a newspaper?

______ DAYS/WEEK

C. Do you usually read the Sunday paper?

YES	1
NO	2

D. Which of the following sections do you read regularly?
(CIRCLE ALL THAT APPLY)

	YES	NO
The front or "A" section	1	2
Local news section	1	2
Business	1	2
Sports	1	2
Living / entertainment/arts	1	2
Neighbors	1	2

E. Was that on cable TV, network TV, or both?

CABLE	1
NETWORK	2
BOTH	3

F. Which, if any, local news programs do you watch?

____

NONE	00

G. Which radio station?______________________________

H. Which magazine(s)? ______________________________

____

22. In general, how would you rate the availability and adequacy of information about arts events in your area? Would you say that it is ...

excellent,	1
good,	2
fair, or	3
poor?	4

* Questions on this page were not asked of all respondents

1. What arts and cultural organizations are you familiar with or have you heard of in the South Florida area? These can be either large organizations, festivals, smaller or ethnic cultural groups, etc. INTERVIEWER: RECORD VERBATIM RESPONSES.

PROBE: What other arts groups or organizations?

2. Who **most often** selects the arts events you attend? (PROBE FOR ONE ANSWER.)

RESPONDENT	1
SPOUSE/PARTNER	2
OTHER FAMILY MEMBER	3
FRIEND(S)	4
JOINT DECISION OF THOSE INVOLVED	5
NO CONSISTENT PATTERN	6
OTHER (SPECIFY)________________	7
NOT APPLICABLE--RESPONDENT DOES NOT ATTEND ARTS EVENTS	8

3. Do you think that this area offers a reasonably good number of arts-related activities that reflect the cultures of different ethnic groups?

YES	1
NO	2

4. Are you **interested** in attending arts-related activities that reflect the cultures of different ethnic groups?

YES	1
NO	2

5. ASK ONLY IF PARTICIPATED IN AT LEAST ONE ART FORM (FROM QS. 1-7):

In the past twelve months, have you been a subscription ticket holder for any performing arts organization?

YES	1
NO	2

A. Do you think that a "sampler" ticket package that allows you to choose several different types of events is a good idea?

YES	1
NO	2

DEMOGRAPHIC ITEMS

These next questions are for background purposes.

1. Do you live in Florida year-round or for part of the year?

FLORIDA SITES ONLY

YEAR-ROUND	1
PART OF YEAR	2
OTHER (SPECIFY) ________________	3

2. For how many years have you lived in Florida (either year-round or for part of the year)?

FLORIDA SITES ONLY

______________ YEARS

3. Including yourself, how many people live in your household?

_____ NUMBER IN HOUSEHOLD

IF "1" ONLY, GO TO Q. 4.

A. How many people in your household are 18 years old or older?

______ NUMBER

4. How old were you on your last birthday?

_____ YEARS

5. Are you currently...

married,	1
widowed,	2
separated	3
divorced, or	4
never married	5

6. What is the highest grade of school or highest degree you have completed? (DO NOT READ CATEGORIES.)

No school	1
Grades K-8	2
Grades 9-11	3
Completed high school (or GED)	4
Vocational school (after high school)	5
Some college or Associates Degree	6
Bachelors Degree	7
Some graduate school	8
Graduate degree	9
Other (SPECIFY)______________________________	10

7. Which of the following best describes your race or heritage? Do you consider yourself to be...

White, non-Hispanic,	1
Black or African-American,	2
Hispanic,	3
Caribbean islander (SPECIFY)____________	4
Central American (SPECIFY)____________	5
South American (SPECIFY)____________	6
Native American or Alaskan,	7
Asian, Pacific Islander, Filipino, or	8
Something else? (SPECIFY)____________	9

____

8. Which of the following categories best describes your household's total family income in 1991?

Less than \$10,000	1
\$10,000 to \$14.999	2
\$15,000 to \$19,999	4
\$20,000 to \$29,999	5
\$30,000 to \$49,999	6
\$50,000 to \$74,999	7
\$75,000 to \$99,999	8
\$100,000 or more	9

9. What is your zip code?

________________ ZIP CODE

10. INTERVIEWER OBSERVATION:

R is **MALE**	1
R is **FEMALE**	2

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